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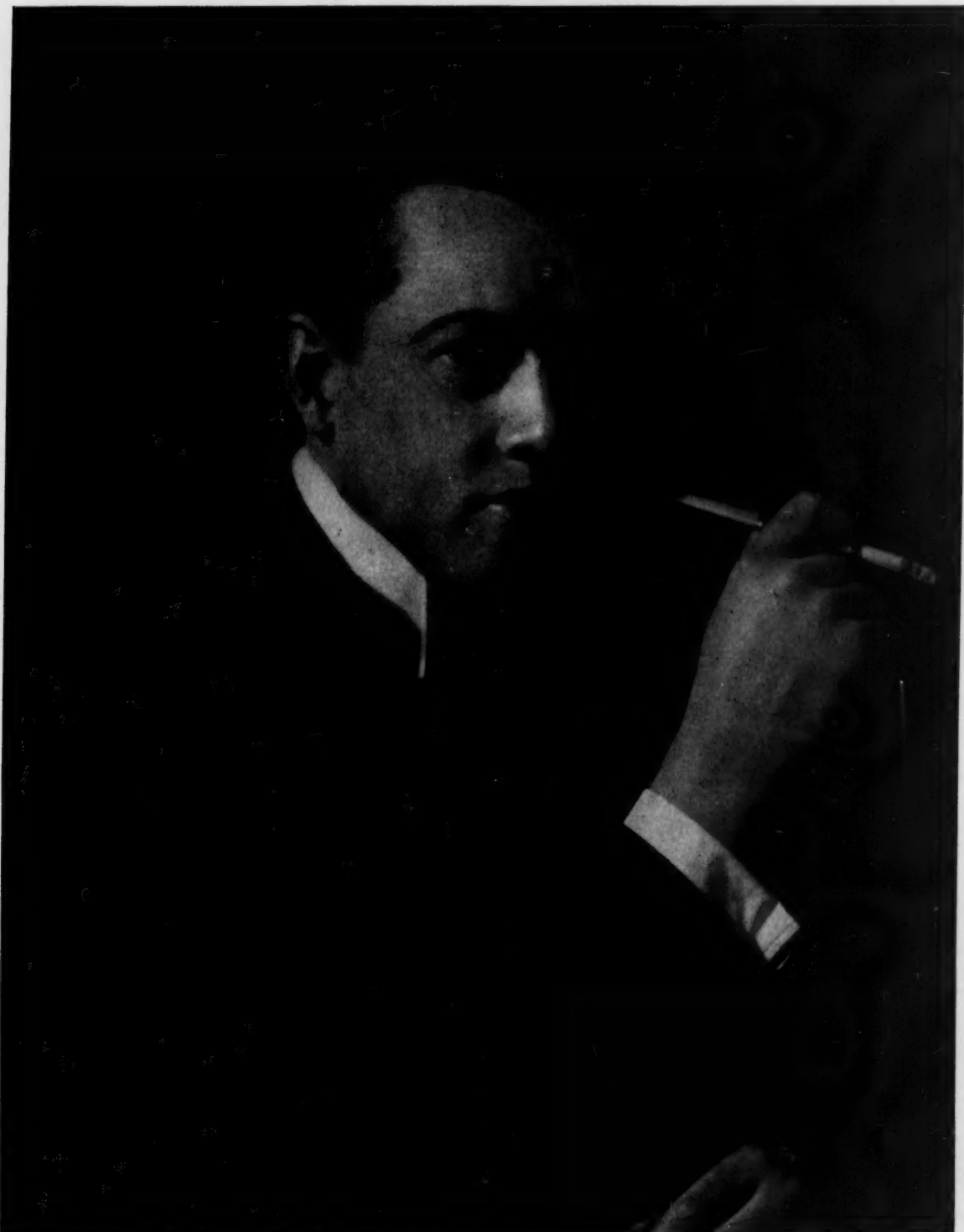
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London, August 16, 1920.—According to the "Anthropological review" for July, 1868, Cicero, the greatest of Roman orators, advised his friend Atticus "not to buy slaves from Britain, on account of their stupidity and inaptitude to learn music. The ugliest and stupidest slaves come from Britain." Times have changed. An enormous number of modern Britains learn music, and one of the most characteristic of British songs states emphatically that "Britons never, never, never will be slaves."

ALL WRONG, ATTICUS

Atticus, consequently, would have had some surprising information for Cicero if he had accompanied me to the Queen's Hall on Saturday evening last and heard Sir Henry J. Wood's orchestra play the music of the first Promenade Concert of this season. The entertainment was rightfully called a concert, but quite incorrectly described as promenade. It is about as easy to promenade a Broadway subway train at six o'clock on a Monday evening as it was to promenade in the solid mass of human beings who forced their way into the Queen's Hall on Saturday evening. The seats behind the orchestral players were crowded too.

A VARIED AUDIENCE.

There were men, women and children of all ages and sizes wedged into the narrow space. I wondered how the double bass players could draw their bows and if the slide trombones had room enough for action. The kettle drums appeared to be the only objects that were flat enough to be sat on and yet remain unoccupied. The scene described by Petronius Arbiter in "Satyricon," where the inmates of Marcus Manilius' overcrowded boarding house all brawl together, flashed before me, but the entrance of Sir Henry J. Wood brought me back to London. Of course a Saturday night program of popular music might be expected to draw a large audience. But the rush for seats for the entire season until late in October, has beaten all previous records during some twenty-six years of Promenade Concerts. A good many thousand Londoners are getting an orchestral education. It will require a great many concerts to educate the millions who jostle each other in the streets of London today, however. Every room is packed full. The lord mayor of London city and the twenty-eight mayors of the twenty-eight boroughs that make up greater London are worrying themselves into untimely graves to provide houses and apartments and rooms for the interminable multitudes who swarm here like bees in a field of clover. Contracts have been signed for 83,014 houses thus far, and I understand that 70,000 houses are to be built within the year.

THE QUIET AMERICAN ARTIST

The American artists who contemplate recitals in England next season need have no fear, therefore, that there is no public to draw on. The difficulty will be to get a very small percentage of the many millions to attend the recitals. A few of the American artists who appeared here last season failed to make much stir. Perhaps it is just as well to remind intending visitors to London that they must make their way here without any help from foreign press notices. Emerson's "English Traits" show that the English have no regard for the public opinion of other lands.

AN OLD PROGRAM

Wandering about St. Paul's cathedral last week I ran across a program in a small library half way up the dome and about two-hundred feet above the street. Like many other objects in this odd jumble of a city, the program appeared most incongruous amid its ecclesiastical surroundings. It was dated, April, 1826. Part I consisted of a selection from "Der Freischütz," conducted by Carl Maria von Weber, "who will make his first appearance in England." This selection was followed by a pot-pourri for clarinet, including "Je suis Lindor," played by Mr. Ribas.

Part II began with the aria, "Una voce poco fa," by Rossini, sung by Mme. Vestris. Then came choral selections from Handel's "Judas Maccabeus," conducted by Sir George Smart.

Part III was announced as "a grand miscellaneous act." No doubt it was strictly miscellaneous, although I fail to see how it could have been miscellaneouiser than the preceding miscellaneousness. No wonder Weber's London visit finished him. His "Oberon," which was produced at this

time, has about the most miscellaneous libretto of any opera by a great composer.

LLOYD GEORGE HONORS "BEGGAR'S OPERA."

Still there is no accounting for tastes in librettos. The serious, profound, philosophical statesman, Arthur Balfour, whose hobby for a time was the writing of a biography of Handel, has been seen twice at the "Beggars' Opera" in



Apeda photo

MARCELLA CRAFT,

Who has been honored by the 98th Ohio Regiment of which her father, Major H. J. Craft, is the only survivor of those who were with the regiment during the Civil War. This regiment is to hold a reunion at Dover, Ohio, September 16, and Miss Craft, who is regarded as an honorary member of the regiment, has been invited to represent her father on this occasion, since he is over eighty and unable to make the journey from his home at Riverside, Cal. Miss Craft is to appear as soloist at the Federation Music Festival, to be held at the New York Hippodrome on October 10, and the following day leaves to join the Chicago Opera Association on its preliminary tour.

the western suburb of Hammersmith, although he is now well past his seventy-second birthday. And Herbert Asquith, another statesman, aged sixty-eight, has also sat out a performance of the satirical old farce. David Lloyd-George, likewise, with all his ordinary duties as Prime Minister and the extra worries of Poland, Russia, Persia, Mesopotamia, Ireland, India, and way stations, on his hands, has found time for the "Beggars' Opera." What is its fascination for politicians. I am told that the work is to be produced in America before long. It will certainly be as much in touch with modern American tastes as with modern English tastes. An opera which was produced fifty years before the Declaration of Independence, and five years before George Washington was born, and seventeen years before Bach finished the second part of his "Forty-eight Preludes and Fugues," must be quite unlike any music now in vogue. Perhaps it will relax the minds and soothe the nerves of the law makers at Washington. Even Abraham Lincoln forgot the cares of state at the theater.

By the way, the statue of Lincoln which was recently unveiled in London, and which is a replica of the bronze

monument in Lincoln Park, Chicago, by Augustus St. Gaudens, has been given the finest site in London, if not in the British Empire. The new Guildhall of Westminster is on Lincoln's right hand, and Westminster Abbey is directly in front of him. If the eyes of bronze could look through the gray walls they would see the grave and monument of Charles Darwin, the scientist of vast intellect, who was born on the same day of the same year as Abraham Lincoln, the man of vast moral force, whose influence on the destinies of his native land can never be measured. But a stern sense of justice compels to add that Darwin and Lincoln were both very small and insignificant men in music. They really do not deserve so much space in the MUSICAL COURIER.

The band which played in front of the Lincoln statue after the unveiling ceremony sounded thin in tone and lacking in sustained power. So I reached for that bottle of poisoned acid, which we diabolical music critics are supposed to carry with us, and was about to dip my assassinating pen in it when I found that the band consisted of Boy Scouts from Denver. Well done, boys! You played very creditably! I have the authority of Shakespeare behind me when I tell you that "never anything can be amiss when simplicity and duty tender it."

CLARENCE LUCAS.

ZURICH SEEKING AMERICAN PUPILS

One of the Most Renowned Conservatories in Europe Would Secure More Students from This Country—Thorough Courses and Fine Faculty Among Advantages Offered

The Zurich Conservatory of Music which, for the first time since its establishment, is now making a special bid for American pupils, was founded as long ago as 1840. For the thirty-year period from 1880 to 1910, its director was Dr. Friederich Hegar, violinist and conductor. In the latter year he was succeeded by Dr. Volkmar Andrae, the most prominent figure in Swiss music today, both as composer and conductor. Under his guidance the Zurich School has developed into an institution that will hold its own with any other conservatory in Europe today. Aside from his activities as head of the conservatory, he is conductor of the Zurich Tonhalle Orchestra. The faculty list includes, besides Dr. Andrae himself, the following well known teachers: Piano, P. O. Moeckel; voice, Prof. Johannes Messchaert, Mrs. E. Welti-Herzog; violin, William de Boer; cello, F. Reitz; counterpoint, Philippe Jarnach.

Professor Messchaert, most famous of German lieder singers, conducts a master class, teaching only four pupils selected from all the vocal aspirants in the school. The course of instruction is very thorough, as is the case in all leading European conservatories. The advanced pupils give recitals at the school throughout the year, and in the spring the examinations take place, during which every pupil must give a practical demonstration of what he has accomplished. There are four concerts held in the Tonhalle each year in which the most advanced pupils have a chance to appear as soloists with the Tonhalle Orchestra, which is directed on these occasions by some advanced pupil in the school of conducting. The diplomas, which are granted by the state, include those for teachers and a special diploma for artists, which is very difficult to obtain. Candidates for this diploma must give a recital program by themselves, which is judged by leading musicians and critics.

Zurich, lying so picturesquely on the Great Lake of Zurich, with its border of mountains to the south, is a particularly pleasant city to live in and the pupils enjoy a number of special privileges, including free tickets to concerts and admission to rehearsals of the Tonhalle Orchestra. The conservatory has already attracted a number of American pupils and, with Switzerland the only quiet spot in the center of European unrest, there will doubtless in the near future be more Americans enrolled in the conservatory than ever before.

Although the scarcity of residences is felt in Zurich, as in most other large cities of the world today, the secretary of the Conservatory, whose address is Flohofgass 8, is in a position to arrange for suitable accommodations for foreign students.

McCormack Smashes Australian Records

Manager Charles L. Wagner has received the following cablegram from John McCormack party:

"Melbourne, August 22.—McCormack's Melbourne triumph as emphatic as that at Sydney. Every record in the musical history of Australia smashed to smithereens. Everybody well and happy. Greetings to all.

"(Signed) McSWEENEY."

JASCHA AND TOSSY SPIWAKOWSKY A SENSATION IN COPENHAGEN

Young Violinist and Pianist Given Great Ovation—Royal Grand Opera House Opens—Notes

Copenhagen, August 1, 1920.—It is a long time since the music lovers—and all the people of Copenhagen are music lovers—have heard such splendid music as was given last night in the Tivoli concert hall in Copenhagen by the two brothers, Jascha and Tossy Spiwakowsky, pianist and violinist respectively. It was indeed a treat, something never to be forgotten by the hundreds that heard it. Tossy, aged twelve, played the Brahms violin concerto. Think of a boy of twelve playing this masterpiece, with such feeling and understanding as if he were guided by Brahms himself! The adagio movement was superb, with a mature Fritz Kreisler expression. One could close one's eyes and surely imagine it to be some famous master violinist playing. To see this little sailor-clad boy standing there, without any mannerisms, playing with a maturity that otherwise is only gained through years of practice and study—one could hardly believe it!

At the finish of the concerto the people were simply wild with enthusiasm; shouts of appreciation were heard, and great bouquets were thrown to the little artist. Several encores were demanded and gladly given before this "wonder-child" made his last bow.

In speaking to the conductor, Schnedler-Petersen, I mentioned Tossy Spiwakowsky in comparison with one of the famous young violinists now before the public, and Schnedler-Petersen, who heard the one in question at six concerts in Copenhagen, assured me that this boy had more expression and feeling in his playing than the older and world renowned artist.

Jascha Spiwakowsky, the elder brother, is the perfect pianist—yes, perfect in every sense of the word. He played the E minor piano concerto of Chopin, played it without the least flaw and with expression that only very few, even among the great pianists achieve. The technic displayed in the last movement, non troppo vivace, was really astonishing, and when the last note died out, the audience, as with one accord, broke out into lasting applause. Several encores followed, mostly Chopin, the last one being the favorite scherzo. After this the two genius brothers appeared, with Schnedler-Petersen in the middle, making their last bow as the audience shouted, "Au Revoir."

NOTES.

On September 1 the Royal Grand Opera House will open its doors. It is rumored that "Aida" will be the opening performance, although the plans for the season are by no means certain as yet.

In passing, it may be of interest to mention that Rabindranath Tagore, the Indian poet-philosopher and composer, is expected to arrive in Copenhagen soon, and many of his admirers look forward to this event with much expectation. Tagore is a great man—a deep thinker. I last saw him in Los Angeles, where he read from his own works.

On Thursday, July 26, a concert was given in honor of Douglas Fairbanks and his wife, Mary Pickford, two truly world famous persons, who arrived in Copenhagen on that date. They were given a grand reception as they came motoring in from Germany over the new Danish border.

"Hello America" is the name of a clever little show now running at the Scala Theater here. The leading man appears in overalls, something completely new to the Danes. The music, of course, is in "ragtime" all the way through. SINUS PEDERSEN.

Annie Friedberg Back from Europe

Annie Friedberg, the New York manager, has just returned from a two months' trip to Europe, where she concluded arrangements to bring over some stars for the season 1921-22. Among the artists who will be presented in this country by her are Telmanji, Hungarian violinist; Alfred Hoehn, pianist; a young Scotch violinist and an English pianist, as well as several singers.

Miss Friedberg reported a splendid season for her artists this year, which will open about a month earlier than heretofore. Arrigo Serato, the Italian violinist, will arrive about the middle of October for his second American concert tour, which will take him as far West as the Pacific Coast. He will appear with the principal orchestras, including the New York Philharmonic and the National Symphony.

Edwin Hughes, the American pianist, will play at the Lockport Festival. The first part of his season now is pretty well booked. On September 6 Mario Laurenti begins a tour with the Scotti Grand Opera Company, and this engagement will be followed by concerts which will continue up to the time of the opening of the Metropolitan Opera House.

Mabel Beddoe, who has been summering in Canada, probably is one of the busiest contraltos in the concert field. She will open her season with a recital at Athens, Pa., on September 8, and thereafter will be heard in many cities, including Philadelphia, Boston, Providence, Toronto, Detroit, Cleveland, Buffalo, Erie, Stamford, Oxford and New York.

La Sourdine Ensemble will open its third season under Miss Friedberg's management with a concert at Columbia University on October 21.

Globe Concert Season Starts September 15

The fifth anniversary concert season of the New York Globe Music Club starts on Wednesday evening, September 15, with a program including Hipolito Lazaro, tenor; Olga Carrera, soprano; Cecil Burleigh, violinist, with Umberto Bimboni, Astolfo Pescia and Archibald Sessions as accompanists. Otto H. Kahn, the honorary chairman of the organization, will be guest of honor, and address the audience for a few minutes. The concerts are free to the public, and will continue every Wednesday evening, to June 29, 1921, with celebrated artists.

The free classes and organizations connected with this important musical movement start October 1. Charles D. Isaacson, founder and director of this work, will preside at all concerts.

Mabel Wood Hill's Songs at Lockport

Mabel Wood Hill, the American composer, will be represented at the Lockport Festival as follows: Tuesday evening Earle Tuckerman sings one of her songs, James Lieblich also playing several cello pieces; the Barrere Ensemble gives "Aesop's Fables" Thursday evening; on Saturday Miss Kemper plays her bourree for violin and Lotta Madden sings four songs.

COLUMBIA UNIVERSITY SUMMER CONCERTS

THIRTY-FIRST CONCERT, AUGUST 23.

The opening of the eleventh week of concerts by the Goldman Concert Band found the usual enormous throng gathered on the Columbia Green to enjoy the event. The band continues to maintain the reputation which it has established for its remarkable tone quality, unity of ensemble and excellent dynamic effects. It is seldom, indeed, that such a series of concerts has resulted in the appeal these have made.

Delphine March, contralto, who was a soloist with the Goldman Band earlier in the season, again gave much pleasure with her singing. She chose "My Laddie," Thayer; "My Love Is a Muletter," di Nigero, and Nevin's "The Rosary," the latter as an encore, for her numbers, interpreting each in a delightful manner.

The band's offerings included the Handel "See the Conquering Hero Comes," the "Orpheus" overture, Offenbach; "Traumerei," Schumann; excerpts from "The Huguenots," Meyerbeer; three dances from "Henry VIII," German; the Flower Maidens' Scene from "Parsifal," Wagner, and a fantasia, "Uncle Tom's Cabin," Lampe, to which were added a number of encores. Conductor Goldman's "Sagamore" march and "A Bit of Syncopation" have become an indispensable part of each program and always bring an enthusiastic response on the part of the public. There were also Dvorák's "Humoresque" and march, "On the Square," Panell.

THIRTY-SECOND CONCERT, AUGUST 25.

Enthusiasm certainly does not wane at these concerts as the season approaches an end, for tremendously large audiences continue to gather on the Green three times each week, the weather permitting. The program on August 25 opened with two new marches, the first "Triumph and Glory," by that sterling composer and conductor, Louis Koennenich, and the second Mana-Zucca's "Fifth Avenue" march. The last mentioned composition is dedicated to the Fifth Avenue Association and was written for the "Fifth Avenue Week" celebration held in New York a short time ago. The march is an excellent one, rhythmic and melodious, and was thoroughly appreciated. The interesting young composer was in the audience and shared in the applause. Other purely band numbers consisted of works by D. F. E. Auber, Delibes, Raff, Rubinstein, Wagner, Lincke, Westerhout and Goldman.

Especially enjoyed were the several cornet solos by Ernest S. Williams, who produced some beautiful effects by playing in the rear of the campus while the band played on the stage.

THIRTY-THIRD CONCERT, AUGUST 27.

A special feature of the Goldman Concert Band program on Friday evening, August 27, were the solo numbers by Mary Mayo DeForrest, soprano, who made her first appearance in New York at this time. She was roundly applauded for her delivery of Cadman's "At Dawning" and Woodman's "Love's in My Heart" and gave further pleasure with Penn's delightful melody ballad, "Smilin' Through," which she sang for an encore. Ernest S. Williams also appeared as soloist, playing "The Volunteer," by Rogers, and two encores. His skill as a cornetist has been a source of much enjoyment throughout the entire series of concerts.

It has become the regular custom to include Conductor Goldman's "Sagamore" march and "A Bit of Syncopation" among the encores each evening, both of which are always greeted with a special outburst of applause. The programmed numbers presented on this occasion were march, "Entry of the Gladiators," Fucik; "Oberon" overture, Von Weber; Isolde's "Love Death" from "Tristan and Isolde," Wagner; excerpts from "Maritana," Wallace; march, "The Walkover," Lake; "Humoresque," Dvorák; "Song Without Words," Tschalkowsky, and "The Songs of 1861," L. P. Laurendeau.

Godowsky Honored in Texas

Beaumont, Tex., August 23, 1920.—On the occasion of the bringing in of the first oil from the well they have drilled, the stockholders of the Monroe Oil and Gas Company met in called session Saturday, August 21, and unanimously elected Leopold Godowsky a permanent director of the company. After a visit to the well they visited the Ampico parlors of the Pierce Goodell Piano Company, where, even though the wizard of the piano was far away, they enjoyed his wonderful playing through the medium of the Ampico.

Emma Thursby Visits California

Emma Thursby and her sister have been spending the summer in San Francisco, Cal., where they went for the wedding of Miss Thursby's godchild at a camp on Lake Tahoe. She is now on her way to Southern California to visit Ellen Beach Yaw on her ranch at Covena, and will make other visits to musical friends and former pupils in Los Angeles and San Diego before returning east in October to resume work at her New York studios. She reports a most delightful trip.


Patterson Pupils to Compete for Prize

A. Russ Patterson, New York vocal teacher, and Idelle Patterson, the well known lyric coloratura soprano, are spending their vacation at Shelter Harbor, R. I. Both of these musicians will be at the Lockport Festival on September 6, where Idelle Patterson has been engaged as special soloist, and two of Mr. Patterson's artist pupils—Rose Dreben, soprano, and Sybil Swick, contralto—will sing for the prize.

Mr. Patterson will resume teaching at his Broadway studios in New York on September 15.

Klibansky to Return to Seattle

Sergei Klibansky, the well known vocal instructor of New York, who met with such marked success with his master class in Seattle, has been re-engaged to return there next summer to conduct a similar class for vocal students.



EDNA
Mezzo

THOMAS
Soprano

"We shall hear from her in the future" said the New York Tribune last year at her debut. We shall indeed, she begins this season with 17 engagements during October and November.

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TOSCANINI TALKS ABOUT HIS NEW ORCHESTRA AND HIS SEASON'S PLANS

An Interview with the Celebrated Conductor by Adriano Lualdi

I DID not interview Arturo Toscanini—for a thousand and one reasons. The first reason was that Arturo Toscanini does not allow himself to be interviewed; the second was that—not being a journalist—I do not know how to write interviews. As to the other nine hundred and ninety-nine reasons, although they are the best possible reasons in the world, they are not as important as the two just mentioned.

An interview, in fact, is an excellent thing in the case of great men on a small scale, be they politicians, artists or astronomers. In their case politics, art or the planetary system is not the real point at issue. The most important thing is that they have a chance to talk about themselves for publication, to display their profound thoughts, their

trumpet blowing. With such things Toscanini has nothing to do.

Hence, this is not an interview which—if we consider the man—would be a gross mistake in interpretative psychology and which, in any event, would yield but trifling results, because Arturo Toscanini, as soon as he is confronted with set questions, would change as though by magic and grow very dry and laconic in his replies.

Yet it is a pleasure to offer American readers a record of some odds and ends of conversation I have had with the master during the past few days, since they may be interested in some of the ideas he has expressed, after a long detachment from art.

Not so many days ago I found him in Padua, in the splendid Sala della Ragione, which is the largest public hall in Europe, perhaps in the world. Some 400 feet in length, 150 feet in breadth and as many in height, with frescos by Giotto, it is dominated at the back by the magnificent wooden model of Donatello's horse and adorned before the central door by the monk of Tebe's two equestrian statues in bronze, venerable in their structure, of a very different period. It is one of those marvels which we Italians almost dislike, which we do not admire, and which nevertheless bear witness to the immortal genius and ancient nobility of our race. It was in that environment worthy of him that I saw Arturo Toscanini. He was in a seat—improvised out of some canvas and boards on the orchestral stage, in an angle of the salon—and, the concert having come to an end some minutes before, he was resting, leaning against the "Petronius of Vituperation" (still confined within its little metal frame), on which in the year 1200 they exposed the names of slow paying debtors in Berlin style. And meanwhile, in the hall itself, the applause was still thundering, and they were still calling loudly on the master to show himself.

TOSCANINI IN POLITICS AND ART.

"Master," said someone to Toscanini, "here you are practically on the same footing as the debtors, for, in fact, you

Italy. Amid all the party strife and the great troubles of the period after the war, and all the delusions about an increase in territory, which deprived so many of energy and filled so many more with disgust; and when all seemed to have been taken from us, it appears that our people, artistic to the core, have sought consolation in art, and in music first of all.

"So, returning to Padua to give seven concerts, at the invitation of the Società Filarmonica Artistica, I have been receiving requests from other cities, far and near, every day, where they want to have me come with the orchestra which I have organized. Venice and Treviso, martyrs of the war; Gorizia and Trieste, the cities of the Irredenta; Bologna and Parma, the last named my own native town, tempt me with demands and offers. The municipality of Pesaro offers a subscription of 170,000 lire for twelve con-



ARTURO TOSCANINI,

Who is coming here at the head of the La Scala Orchestra, with his wife, who will accompany him on the tour.

ardent and original wealth of imagination, their speaking likenesses, and their no less eloquent autographs. Good fellows, for the most part, they try to save themselves from the dark and inexorable oblivion which is sure to overtake them on the morrow by making the most of their own names and deeds while the sun of their passing day is shining.

Not so Arturo Toscanini! Toscanini, who has a master mind, who is a really great man, with a soul as open and candid as a child's or some hero of legend, has always looked on his art simply and solely as a means of allowing him to express the truth, and not as an excuse for getting rich and famous quickly. He is a man who remained true to his art, his first love, was willing to make sacrifices when but a poor young boy, and content to eat at the "common table" of the Parma Conservatory in order to get together money with which to buy music. He is a man who this very day would give up the greatest material advantages rather than have the slightest shadow darken his stainless record. Toscanini would serenely take up the burden of poverty again tomorrow rather than betray his art. He has reached the place which is his only by virtue of his own genius and his almost contemptuous uprightness of character, sufficient unto himself. He has always been a bitter enemy of the general crowd of the mediocre and incompetent, and diplomatic courtesy and a prudent silence in place of telling hard truths has always been beyond him. This man, who is so fiery when it comes to calling a thing by its right name—and herein consists the whole of that "brutality of character" which some attribute to him—may well take the liberty of laughing to scorn the means, the contemptible means, which the vulgarity and the charlatanism of the day have brought into fashion in art, in order to manage to set fame's



TOSCANINI AT MONTE SANTO.

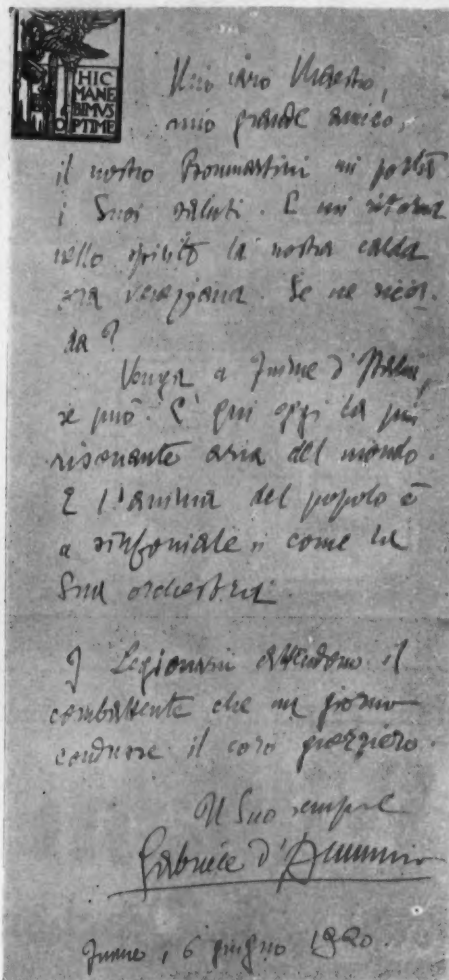
The celebrated conductor (the only one in the group without a uniform, with an Austrian helmet on his head) spent much time in the field with the army, in which his son was an officer. This photo was taken on August 25, 1917, the day of the brilliant victory of Italian arms in the capture of Monte Santo. The incident on Toscanini conducting a band concert to cheer the soldiers while the bombardment was still raging was reported in American papers at the time. General Cascino, at Toscanini's right, was wounded during the battle and died a few days later.

still owe the public a debt, since it insists on seeing you." Toscanini went smilingly and took a curtain call, for the last—and I believe it was the tenth—time; and when he returned said:

"Yes there is a warm spontaneous fervor in the applause which has moved me."

"Then you were satisfied with the way in which you were received?"

"Yes, I am well satisfied, after all, because this reaction is one which no one expected, and which seems to me to be a good sign of the times which are coming for music in



D'ANNUNZIO TO TOSCANINI.

The poet asks the musician to come and see him.

certs; Signor Gatti-Casazza, the director of the Metropolitan Opera House, came to see me yesterday to ask me to give three concerts in Ferrara; and Gabriele d'Annunzio has written me one of those letters which he knows how to write, full of ardor and poetry, calling on me to come to Fiume of Italy, to Fiume, the Italian city. Here, read it:

My dear master, my great friend: Bonmartini brought me your greetings. It is a return to the spirit of our happy Venetian hour.

(Continued on page 10.)

Alexander SCHMULLER

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AKRON ASSOCIATION PLANS TO PRODUCE THREE OPERAS

Community to Extend Efforts Along This Line—Music League Presents Forty-three Concerts During Its First Season

Akron, Ohio, August 20, 1920.—The executive committee of the Akron Opera Association has just decided that community opera in Akron will be represented by a season at which the "Mikado," "Mignon" and "Aida" will be given. The initial appearance of the Opera Association in two performances of "Trovatore" so encouraged the organization that a more extended season for 1920-1921 is planned.

Any singer of Akron or near by towns may try out for any of the roles of these operas. Applicants for parts must appear before a try-out committee consisting of Clifford

Wilson, president of the Opera Association; Frank Fuller, secretary of the Opera Association, and Earl G. Killeen, music director and manager of the Music League. Each applicant is supposed to sing some part of the role he is trying for.

The Music League of Akron has finished its first year. Eighty-five thousand persons heard forty-three concerts given by twenty-three organizations and seventy-two soloists. Seventeen conductors wielded their batons, and twelve accompanists assisted in the programs. Be it said for the honor of Akron that twenty of the organizations, forty-six of the soloists, fourteen of the conductors, and seven of the accompanists hailed from the world's premier rubber city. The above figures indicate that the Music League's first season was a busy one.

The League planned to furnish music to all people; to those who knew the art and those who did not, to those who could pay and those who could not. Four series of concerts were given. There were free Sunday concerts, and also a Sunday Popular Series which offered such artists as Rachmaninoff, Casals, Rosen, Garrison, Fanning, etc., for fifty cents or the series of seven for three dollars. Five concerts were given in a Young People's Series. Sousa's Band, Olive Kline, Harold Henry, Max Rosen and a children's chorus with the Akron Orchestra were heard for fifty cents for the entire series, or ten cents a concert. Added to these was an Artist Course of five concerts which presented Heifetz, Hofmann, Braslau, the Detroit Symphony Orchestra, and "Aida" in concert form for prices from three to six dollars for the series. Be it said to the honor of Akron, these seventeen concerts were self-supporting.

"Every Sunday at Three" has been the slogan of the Music League. The majority of these concerts were free, and were designed not only to develop the musical resources of the city, but to appeal particularly to the large foreign element which has made Akron's Americanization problem one that has attracted the interest of the country. The most important factor in these concerts was the Akron Orchestra, an organization of fifty pieces under the direction of Earle G. Killeen. This orchestra appeared twenty-one times and furnished the orchestral accompaniments for "The Messiah," "Elijah," "The Walrus and the Carpenter," and "Aida." The chief choral organization was the Tuesday Musical Club Chorus, a sterling chorus that has been in existence many years. As an example of the plan of the League, a concert given entirely by colored musicians of the city might be cited. Through the hearty co-operation of the School Board, the League has promoted a colored chorus which has specialized in spirituals, and this chorus together with soloists gave an entire Sunday afternoon program. With the orchestra, choruses and soloists, entire Russian and Italian program were given, and other foreign groups such as Hungarian, Greek and Serb were utilized.

A peculiar feature of Akron's big musical organization is the manner in which the money is raised to support the orchestra and free concerts. Akron has a Peace Chest known as the Better Akron Federation and the money for the support of the music is raised in the same manner as funds for the Y. M. C. A., Salvation Army, etc. The officers of the league are A. H. Noah, president; G. M. Stadlerman, vice-president; T. S. Eichelberger, treasurer, and the executive board consists of C. L. Bruner, Mrs. W. H. Collins, C. Herberich, M. O'Neill, Mrs. F. A. Seiberling,

Francis Seiberling and W. E. Young. It will be noted that Mrs. F. A. Seiberling, president of the National Federation of Musical Clubs, is on this board. The musical direction and business management is in the hands of Earle G. Killeen. The following list of organizations and artists appeared upon the Music League programs: Organizations—Detroit Symphony Orchestra, Russian Symphony Orchestra, Sousa's Band, Akron Orchestra, Perrigo String Quartet, Boys' Symphony Orchestra, Tuesday Musical Club Chorus, Children's Chorus, Colored Community Chorus, Goodrich Band, Goodrich Male Chorus, Green Wreath Choral Club, Goodyear Band, Goodyear Friars Club, Goodyear Male Chorus, Palmer's Band, Russian Chorus, Parker's Orchestra, Scott's Quintet, Hungarian Societies, Greeks and Serbians; pianists—Josef Hofmann, Sergei Rachmaninoff, Harold Henry, Reginald Riley; violinists—Jascha Heifetz, Max Rosen, G. Scholnik, Florence Hardman, Edouard Perrigo, Joseph Solomon; cellists—Pablo Casals, Harry Elliott; harpists—Albert Salvi, Harry Chalmers; viola—Edward Hall; bassoon—Hugo Fox; flute—Panagis Pass; trumpet—Victor LaGuardia; tympanum—Sasha Votchenko; trombone—C. O. Oberholzer; sopranos—Florence Hinkle, Mabel Garrison, Olive Kline, Edith Ayres McCullough, Mary Baker, Mrs. T. S. Eichelberger, Virginia Pinner, Mabel Motz, Harriet Caine Heepe, Donna Fouse, Mrs. E. M. Hahn, Mrs. S. Tuttle, Mrs. C. K. Dudley, Mildred Woehler, Helen Taylor, Marie Clark; contraltos—Sophie Braslau, Lillian Eubank, Anna Louise Week, Mrs. F. A. Seiberling, Mrs. N. O. Mather, Marie Arend, Mary Rowe Davis, Mrs. G. L. Bryant, Mrs. O. Hollenbeck, Mrs. E. M. Pritchard, Mable Stein; tenors—Paul Althouse, Ernest Davis, Allan McQuhae, T. S. Eichelberger, Temple Black, Ralph Wilson, H. L. Dorman, Homer Dine, Leander Simms; baritone—Bouis Kreidler, Cecil Fanning, Burton Thatcher, Royal Dadmun, Harold Saurer, John Doran, Russel Boerster, Earle G. Killeen, Jack Evans, Will Evans; basses—Gustave Holmquist, A. C. Richards, Arthur Eaken, George Nourse, W. H. Putt; conductors—John Philip Sousa, Modest Altschuler, Victor Kolar, Earle G. Killeen, Edouard Perrigo, Francesco de Leone, Nellie M. Glover, Al. Herring, Clark Miller, W. R. Palmer, Frank Fuller, Holly Rossmyn, Marie Arend, Arthur Morgan, O. E. Kidder, G. Jackson, Rev. A. J. Sura; accompanists—Samuel Chotzinoff, Herman Ostheimer, Eleanor Scheib, Nicolai Schneer, George Seimonn, Kathryn Bruot, Mrs. Glen Fouche, Beulah Page, Gladys Moore, George Guinter, Wesley Woolover and Reginald Riley. E. G. K.

All-American Concert Course Seeks Guarantee

Last season this paper printed several interviews with Gretchen Dick, the originator and manager of the American Concert Course, a series of five Sunday afternoon concerts, given at the Manhattan Opera House. It showed further interest by reviewing the individual concerts, for they were exceptional in that they presented in the series fifteen of America's foremost artists, three at each concert—two vocalists and an instrumentalist. It was hoped this course would be a permanent American institution. The idea had the greatest possibilities, for Miss Dick had planned to start similar courses in the bigger cities throughout the country, had she been successful in establishing herself in New York.

Unless someone or some body of people come to Miss Dick's rescue it seems that the work begun so auspiciously this past season will be relegated to the list of undertakings launched by an energetic pioneer, only to be swallowed up because of lack of universal interest. A course such as presented by Miss Dick undoubtedly requires as much managerial detail, work and expense as a symphony orchestra. It is almost beyond the power of one person, despite the fact that Miss Dick handled it entirely alone last season, even to the financing. She involved her entire resources in backing the enterprise, and at the close of the course, proved conclusively that the All-American concerts were successful both from a financial as well as an artistic standpoint. However, circumstances are different now, owing to the increased cost of everything except the price of admission, and unless sufficient backing is obtained, this splendid All-American Concert Course will not be a feature of the 1920-21 season. The all too numerous operatic companies and orchestral concerts are other drawbacks, according to Miss Dick, who said:

This season presents too many obstacles for me to overcome single-handed although I felt after my success of last season in face of so many obstacles that I could take Madison Square Garden for a run of forty-two weeks or more. It is absurd to exaggerate your own capabilities or to attempt to force a situation, and I realize that unless I get private financial help as well as public co-operation that I will not be able to present the American Concert Course a second season.


There are too many concerts scheduled for this season for me to depend on the public alone to support a series of the artistic standing such as I propose to present. I do not know whether it is rivalry between the various orchestras or added public interest that has caused the tremendous increase in orchestral concerts. Whatever it is, we are certainly going to have all we want of them. The National Symphony Orchestra, with Bodanzky and Mengelberg, has announced over seventy; the New York Philharmonic, Henry Hadley sharing the baton with Josef Stransky, has announced about the same number, besides which we will have the usual series by Mr. Stokowski with the Philadelphia Orchestra, and the Boston Symphony Orchestra. Mr. Stock will be here with the Chicago Symphony and Mr. Gabrieli with the Detroit. What with so many orchestral appearances, the usual twenty-six weeks of opera at the Metropolitan, the six weeks announced for the Chicago Opera Association, the entire season of the Society of American Singers at the Park Theater, the Gallo and San Carlo companies—where is there room for anything else, especially my series, which will depend almost wholly on the public for support? Besides these concerts, we have the annual one, two or three recitals of the old established artists (such as Mabel Garrison, Reinold Werrenrath, Frieda Hempel, Sophie Braslau and Lambert Murphy) equally prominent instrumentalists, and of course the influx of young and new artists aspiring to the dizzy heights of stardom. Again I ask, how can even the exceptional music loving New York public support music in such allopathic doses? It is too much to expect of a community in spite of a population of millions.

The orchestras always have been run with guarantees, and I realize in order to establish a fine, representative American Course up to the standard of my first season's work, I must get similar help in the form of guarantees. Therefore, the future depends on what I can accomplish in the way of interesting a sufficient number of people to help in what I consider a most important and necessary representative series.

Yes, I am still working on the course, but I have nothing further to say at present.

Harriett Martin Snow in New York

Harriett Martin Snow, of Chicago, who directs the destinies of many well known local artists, has just returned home after a visit of several weeks to New York. Miss Snow is thinking seriously of transferring her activities to the latter city.



Frederick Gunster
TENOR

WASHINGTON POST.
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DOROTHY JARDON, Soprano, Chicago Grand Opera Association, 1918-19, 1919-20.

GRACE WAGNER, Soprano, Society American Singers.

ANNE ROSELLE, Soprano, Scotti Grand Opera Company, Spring and Fall Tours, 1920; Metropolitan, 1920-21.

EUROPEAN RECITALS TOP OFF WERRENATH'S FULL SEASON

American Baritone Heralded by English Critics—Several Forthcoming Tours Booked for Popular Artist—

Reinald Werrenrath who has long been recognized in this country as one of the greatest artists America has produced, and who has earned from James Hunecker, the musical and literary critic, the superlative phrase quoted on the front page—"His way vocal perfection lies"—has been heralded unanimously by the English critics as one of the best artists America has sent across the water. It is a pleasure to find such keen discernment and subtle appreciation of Mr. Werrenrath's catholic taste in art, the equally fine interpretation of his selections and his exceptional vocal ability.

It was fitting that Mr. Werrenrath's exceptional season in this country should be topped off with two successful recitals in London, England (Queen's Hall), and one in Paris (at the home of Mr. Schoelkopf, Secretary of the American Embassy). The startling details of the past Werrenrath season attest to his ever growing popularity and likewise to the ever improving musical taste of the country at large.

Among the seven festivals at which the baritone sang this year was the famous Worcester at which he made his fifth appearance. Others were Pittsfield, Mass.; New York Spring Festival, Seventy-first Armory (Edgar Stillman Kelly's "Pilgrim's Progress"); Fitchburg, Mass.; Cincinnati, Ohio; Ithaca, N. Y., and Keene, N. H.

Eight orchestral appearances are to his credit for 1919-1920. In fact, he sang four times in three days with the New York Symphony and Philadelphia Orchestras, twice in Philadelphia, once in New York, and once in Brooklyn. He also sang with the New York Symphony in Washington and in Baltimore, and twice with the St. Louis Symphony Orchestra. He had eleven appearances in New York, besides his operatic season as a member of the Metropolitan Opera Company, when he appeared as Valentine in "Faust" and Toreador in "Carmen." Among these eleven were two public recitals at Carnegie Hall, one at New York University, a joint recital at the Manhattan Opera House, and two recitals in Brooklyn. Outside of New York City, through the State, he appeared in Rochester, Gloversville, Utica, Buffalo and Ithaca.

He gave two public recitals at Jordan Hall, Boston, Mass., and one in Chicago. He gave nine recitals in Ohio, namely, in Toledo, Dayton, Youngstown, two in Cleveland, Columbus, Ashtabula, and Van Wert. He had eleven appearances in Pennsylvania—Pittsburgh, Reading, Titusville, Erie, Harrisburg, Bradford, Ogant, Philadelphia, Wilkes Barre and Scranton. Besides the Pittsfield and Worcester, Mass., appearances, others in that State were Amherst, two in Springfield (November 14 and December 14), Lowell, and five appearances in Boston. The last, which took place the afternoon of April 11, preceded a recital given the same evening in Brockton.

In New Jersey, his appearances were in East Orange, Ridgewood, Westfield and Princeton. In the Virginias, he appeared in Lynchburg, Roanoke, Norfolk, Wheeling and Clarksburg. Other individual recitals were given in Burlington, Vt.; Milwaukee, Wis.; Fayetteville, N. C.; Greenville, N. C.; Kalamazoo, Mich.; Beloit, Wis., and three in Indiana—Crawfordsville, Bloomington and Lafayette.

He left this country, spending June in England and France, returning in time to celebrate the Fourth of July.

Here are a few interesting facts about Mr. Werrenrath's forthcoming season. His New York recital is scheduled for Sunday afternoon, January 9. Two tours have been booked for him through the South and Southwest, the first in February and March, where thirteen contracts have already been signed and others pending, and the second tour in April where five recitals have been booked. This season marks his fourth re-engagement in as many years with the Arion Club of Milwaukee. A short New England tour has already been booked around the Pittsfield, Quincy and Haverhill sections. This season's first concerts will be given in Rochester, N. Y., September 27, following which he will give recitals in Boston, Brooklyn, Woonsocket, New Castle, Trenton, Williamsport, Watertown and Elmira.

"Carmen" to Open San Carlo Season

Bizet's "Carmen" has been chosen for the inaugural offering of the San Carlo Grand Opera season beginning Monday night, September 20, at the Manhattan Opera House. This performance will celebrate the return of the Manhattan to its original purpose after the lapse of ten years since Oscar Hammerstein's last performance of grand opera there, for the house comes back into the possession of Mrs. Oscar Hammerstein, widow of the great impresario, on September 1.

The title role of Carmen is to be interpreted by Alice Gentle, the American mezzo-soprano "discovered" by Hammerstein ten years ago, when he gave her a debut and numerous performances. Miss Gentle was to have made her first Carmen appearance in the subsequent season, which, however, was abandoned when the Manhattan impresario made his memorable deal eliminating himself and his theaters from the grand opera field for ten years. Consequently, Miss Gentle's coming appearance in this opera will be in the nature of a debut ten years deferred. In the meantime she has sung at La Scala, Milan; the Nazionale in Havana, and with the Metropolitan here. Her Carmen, as yet unknown to New York, comes with endorsements from Chicago, San Francisco and other cities where she has sung the role.

Others in the cast for the opening San Carlo performance at the Manhattan include Myrna Sharlow, of the Chicago Opera, as Micaela; Eugenio Cibelli in the tenor role of Don Jose; Mario Valle, baritone, as Escamillo; Pietro De Biasi as Zuniga, Nicola D'Amico as Dancaïro, Amedeo Baldi as Remendado, Alice Homer as Mercedes, and Madeleine Keltie as Frasquita. Gaetano Merola will conduct.

Casini Engaged for Mary Garden Tour

Gutia Casini, the Russian cellist, last heard in this country on tour with Marcella Sembrich, has been engaged

as soloist with Mary Garden on her coming tour of thirty-five engagements under the management of Charles L. Wagner. During the first week of the war Casini who was at work in Germany was seized and thrown into jail where he remained for about two years. Notwithstanding the great efforts made by Frank LaForge and others in this country as well as Nikisch and other musicians in Europe, Casini was unable to secure his release and remained a prisoner until the signing of the armistice. Casini is now in this country and at the conclusion of the Mary Garden tour will be heard in recital in New York and will appear as soloist with several of the leading orchestras.

Competition Opens S. P. A. M.

The Society for the Publication of American Music announces that its two publications for the season of 1919-1920—a string quartet by Alois Reiser (Schirmer) and Daniel Gregory Mason's sonata for clarinet and piano (Ditson)—will be sent to members early in September. Any person joining the society before September 15 will receive a copy of these publications.

The compositions (chamber music) which are submitted for publication in the 1920-1921 season must be sent to the secretary of the society, William Burnet Tuthill, 185 Madison Avenue, New York, between October 1 and October 20. Manuscripts must be marked with a cipher or nom-de-plume. (They must not bear the composer's name.) This with the address, must be sent

separately inside a sealed envelope which bears the cipher or nom-de-plume on the outside. Postage for return of unselected manuscripts must be enclosed.

The society which now numbers about 325 members (annual dues five dollars) wishes to increase its membership to 500, so that it can issue about six compositions a year instead of two as at present.

Cecil Burleigh at Spring Lake

Originally engaged for three musicales, the success of Cecil Burleigh at the Hotel Warren at Spring Lake, N. J., was so great that he has been engaged for a fourth and fifth recital.

For the first concert his manager, M. H. Hanson, secured the assistance of the Brahms Quartet; for the second recital that of James Reistrup, the Danish pianist, and Elda Laska, the mezzo-soprano; and for the third, Dora de Phillippe. Mme. de Phillippe was re-engaged for the fifth and last concert, which took place last Friday night, when both Mme. de Phillippe and Mr. Burleigh came in for great ovations from the audience.

Mr. Burleigh played the "Faust Fantasia" by Sarasate; "Minuette," Beethoven-Burmeister; Rondino, Beethoven-Kreisler; "Hindu Chant," Rimsky Korsakoff-Kreisler; "Serenade Espagnol," Chaminade-Kreisler, and the ballet music from "Rosamunde," by Schubert-Kreisler. And as an encore, in response to very urgent request, he repeated his own tone poem "Hills."

The New York Trio

"On a par with the Flonzaley Quartet."

—Boston Advertiser



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Their playing is guided by a real artistic feeling, by an obvious sympathy for the form of art they are cultivating. The trio of Beethoven was played with great delicacy.—*New York Times*.

They have brought together individual attainments of high rank into a well-knit ensemble. Their playing is finished and spirited, and animated by an infectious enthusiasm.—*New York Tribune*, December 2, 1919.

Three thorough musicians, commonly endowed with a love of what they chose to play and a skill to express the love, can join together with no worse result than whetting an appetite for aristocratic music, and no better one than supplying it. Such artists are Clarence Adler, Scipione Guidi and Cornelius Van Vliet. The performance these three gave of their Tchaikowsky trio was exquisite in spirit, and the D major trio of Beethoven, swung between lightness and nobility, upon a balance finely adjusted.—*New York Evening Sun*, December 31, 1919.

The New York Trio gave its first concert in Boston last night at Jordan Hall to an audience larger and more enthusiastic than at any similar affair in several seasons. The performance was polished and correct without being academic, having warmth and fire as well as precision.—*Boston Globe*, March 27, 1920.

Their interpretation of Brahms was large and satisfying; it was a pleasure to hear such an intelligent and musically exposition. The "Rondo All' Ongarese" (Haydn) was played with perfect clarity throughout, and with such brilliance and color that they were recalled time after time until they played it again.—*Boston Herald*, March 27, 1920.

The New York Trio is unexcelled in its particular domain of music. In technical expertness and in temperamental gifts it is on a par with the Flonzaley Quartet, which for years had no worthy rival in the chamber music field.—*Boston Advertiser*, Boston, Mass., April 25, 1920

For Dates and Terms Address: RUTH TAGER, Secretary, NEW YORK TRIO
137 West 86th Street, New York City

TOSCANINI TALKS ABOUT HIS NEW ORCHESTRA AND HIS SEASON'S PLANS

(Continued from page 7.)

Do you recall it? Come to Fiume of Italy if you can. Here we have the most tingling air in the world. And the soul of the people is symphonic, like your orchestra. The legionaries await the soldier who once led the warrior choir. Ever thine,
GABRIELE D'ANNUNZIO.

WITH D'ANNUNZIO IN VENICE.

"To which 'happy Venetian hour' does he refer?"

"It was in January last year, when, finding myself in Venice, I was d'Annunzio's guest for a whole day, at the palazzo on the Grand Canal in which he was then living. In the evening, after supper, we remained for a long time entranced, looking at the canal, in which a great light was reflected. It was a physical warmth and happiness and at the same time that more lasting mental warmth and happiness—a spiritual one."

As far as regards his words about "the warrior choir" which Toscanini conducted, the poet wishes to recall, I think an episode of the glorious battle of Bainsizza, when, scaling Monte Santo, scarcely recaptured, and happening to meet with a regimental band, he seized the baton and, with a furious bombardment ranging around him, conducted a concert of patriotic hymns. I remember some notable words which he wrote to a friend from Milan, when he was recommended for the silver medal for bravery in the field: "I am unable to persuade myself that I have deserved this high mark of honor in return for a mere humble gesture, in which I had already expressed all that fame can give by way of comfort—the certitude of bringing a little joy and exultation to the hearts of our brave and cherished soldiers."

"And will you listen to d'Annunzio and go to Fiume?" I asked.

"Indeed, I would if I could, with all my heart and soul, but I fear that I will not be able to do so. But at any rate

if I cannot go now, I will go this fall, before leaving for America."

"Well said, Master! You mention America. Are you going of your own free will?"

"Yes, I am glad to go back in order to give my concerts, and all the more so because the initiative of André De Coppet, Mrs. F. S. Coolidge and others makes it possible for me to realize an old dream of mine, that of forming an Italian concert orchestra and of making a big tour with it. This will give our compatriots a chance to form an opinion as to the excellent results which may be secured when the innate artistic talent of our race is displayed to the best advantage by a serious organization of a more or less permanent character and under strict discipline. And it will give our American friends an opportunity—through the medium of art—of learning to know and like Italy a little better than newspaper exaggerations and diplomatic games of chance allow them to."

ABOUT THE LA SCALA ORCHESTRA.

"Have you already given any thought of the make up of your orchestra?"

"The root idea, the main idea, is as follows: I want an orchestra of young players. I prefer young men for a symphonic body because, not having as yet lost their illusions through contact with life, they are capable of greater warmth, greater enthusiasm, and the maximum in good performance. In art, we must be prodigal with our energy, not avaricious of our own strength. When I am conducting I always spend a full 100 per cent. more than I have to give; and I have no patience with people who wish to economize their effort and who are afraid of tiring themselves. And if such a man stands pointing a gun at me, ready to shoot, then I will admit that, unfortunately—although I seldom fall into a rage—in the space of five minutes at rehearsal time I can become suddenly irritated. I cannot look upon the orchestra musicians as common laborers, who put in their eight hours, doing as little as they can, and the moment

the whistle blows stop driving the nail they were at and leave it half in, half out the wood. I have quite a different and a far higher opinion of the orchestra player—I think he is an artist, and I want to keep on thinking him one, and keep on being proud of him.

"The orchestra I will take to America will therefore be one made up entirely of young men, and these young men will come from here, there and elsewhere, for I shall try to bring together the best material which Italy offers at the present day. When, toward the middle of next October, the orchestra meets at Milan to begin its rehearsals, which will last for nearly a month, I will see to it that 'love' and 'enthusiasm' for music are the watchwords of every member."

"Then when, in the middle of November, I begin my series of concerts in Milan, to be followed up by others throughout Italy, I will go to that city which I cannot visit now, and later move on to Palermo—then I will be able to tell whether the orchestra has 'my' tone, which more than once I have felt was peculiar to the orchestras which I have led. And in the case of this orchestra, it should find its finest and highest expression."

"And when, on January 3, we give our first concert in New York, I will see that the Americans have the full and true measure of what we can do—when we really put our minds to it—in Italy. But to accomplish all these fine things I will need this perfect orchestra, full of good will and ready to make sacrifices—as I myself am."

The intelligent reader will already have guessed that Arturo Toscanini did not say all this to me that evening after the concert in the Sala della Ragione—all in one breath, as I have set it down. One day he said one thing, the following day another, just as the time, the place and the opportunity suggested. And what a pleasure it is to listen to Toscanini. If you do not agree with me, have patience, dear reader. After all—and I said so at the very beginning—I did not interview Arturo Toscanini.

Gescheidt Increases Studio Facilities

Adelaide Gescheidt, following the most successful season of her career as teacher of Vocal Art-Science, Standardized, of which she is exponent and founder, has gone to Lake Copak, where she has taken a bungalow. Miss Gescheidt demonstrates the same endurance and joy in her teaching which marks a strenuous season, giving 3,500 lessons, starting September 1 and ending August 1, as her artist-pupils do in their singing and dependability. Among these may be mentioned Alfredo Valenti, the operatic basso, who returned from a tour of a year in Australia with the Williamson Opera forces. He averaged five performances a week, with thirty-five appearances as Mephistopheles in "Faust," and was not once indisposed or forced to cancel an appearance. Irene Williams, the soprano, who showed such tremendous endurance at the Capitol Theater, New York, where she appeared in 116 performances of grand opera in eight weeks, never missing a performance, is another Gescheidt product. Her vocal equipment and reliability has been pronounced phenomenal by the press. She has also crowded in many concert engagements. Fred Patton, another artist who is climbing the ladder of fame as leading American baritone, possesses the same unusual dependability and vocal endurance. His engagements with many of the leading orchestras of the country, and the innumerable standard works he has sung in the past two years, prove his stability as an artist. Mr. Patton's success at a Stadium concert July 27 was unusual in "Eri Tu" (Verdi) and "Philemon et Philomel" (Gounod), several encores following. He was a soloist at the Asheville Festival during August, singing "The Messiah," etc., is heavily booked this month, and is anticipating a full calendar the coming season under Haensel & Jones, his managers. Judson House, the tenor fast gaining repute as one of the coming singers of the country, demonstrating the highest and best in the art of singing according to the standard set and taught by Adelaide Gescheidt, shows endurance and dependability in all his career. Although but twenty-five years of age, he is fast making his mark as an exceptional singer of oratorio, having already eighty standard works in repertory. During August he was soloist at Lake Chautauqua, N. Y., appearing with the New York Symphony Orchestra, and renewing his acquaintance with this orchestra, he having appeared with it when only twenty-one years old, at Saratoga, in Sullivan's "Golden Legend." He was then heralded as a second Evan Williams. He was heard in Walther's "Prize Song" in a Wagner program, and also Handel's "Samson" and Parker's "Hora Novissimo" during the week, a joint recital with Alice Moncrieff, contralto, and several other appearances. August 29 he returned to resume his duties as soloist of St. Bartholomew's P. E. Church and Temple Emanuel, New York. Stella Wren, a soprano of excellent quality, has left Texas to fill several engagements, and will make her debut in a recital at Aeolian Hall, New York, later.

Miss Gescheidt lays great stress on her procedure in vocal training as developing quality and endurance beyond the average singer, because she treats voice as a function, and trains the vocal instrument to such correct balance physically as to defy eventually all work that singers may be called to bring on it. Singing becomes a normal, natural habit the same as any normal, natural function of the human being, and serves the individual demand on it willingly and without stress or strain. Singing then is spontaneous, a joy and a healthful, normal exercise. She has added more space for her teaching facilities by taking the house at 347 West Eighty-fourth street, New York, retaining her main studios at 817 Carnegie Hall.

Lillian Sherwood-Newkirk on Vacation

Lillian Sherwood-Newkirk, the well known voice teacher, is with her husband, Dr. James C. Newkirk, at Racquette Lake, in the Adirondacks, for the summer. The party includes K. W. Mansfield, Judge and Mrs. Edwin S. Thomas of the U. S. District Court, and Dr. and Mrs. Newkirk, who motored from New York in the early part of August to Birdseye Camp, the beautiful summer camp of Mrs. George J. Whelan of New York. Mrs. Newkirk taught at her studio the entire summer, and is enjoying her much needed rest. She will resume teaching on September 20 at her studios, and on October 1 will begin the private lessons and choral classes at the Low-Heyward School at Stamford, Conn., and the Hillside School at Norwalk, Conn., at both of which schools she has large classes.

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PRIX d' EUROPE AWARDED TO MONTREAL VIOLINIST

Ruth Pryce, Most Proficient Music Student of the Province,
Wins Purse of \$3,000 for Study in Europe—Caruso
Booked for Concert—Notes

Montreal, Can., August 18, 1920.—The annual scholarship, Prix d' Europe, consisting of a purse of \$3,000, offered by the Province of Quebec to the most proficient music pupil of this province, was lately awarded to Ruth Pryce, violinist, formerly of Winnipeg. This prize is awarded at a competition in vocal, piano, violin and cello to the pupil (man or woman not over twenty-four) who obtains the greatest number of points. The conditions are similar to those required for the Prix de Rome.

Miss Pryce received her first violin lessons when she was only eight years old from Camille Couture, who studied the violin at the Conservatory of Liege, Belgium, under Musin and Puipin. Five years ago when Mr. Couture removed from Winnipeg to Montreal, Miss Pryce took up her residence in this city to continue under his tuition; she has now been his pupil for over eleven years. Mr. Couture says that from the first she evinced a great predisposition, constant application and love of study. Miss Pryce will leave about October 1 for Paris, where she

has chosen to go at first; as the prize gives the winner the choice of place to pursue their studies in Europe.

CREATORE'S BAND ATTRACTS HUGE CROWDS.

For the past three weeks Dominion Park has been crowded, afternoons and evenings, for the concerts given by Creatore and his band. Notwithstanding the weather at times being rather uncertain, and even unfavorable, the enclosure was filled to its capacity and crowds stood outside during every concert, such was his popularity.

CARUSO BOOKED FOR CONCERT.

One of the first announcements for the opening of the coming season is a concert by Caruso and assisting artists; this to be given late in September, under the management of Louis Bourdon.

NOTES.

Fortune Gallo, the New York impresario, was in town this week to arrange for a week of opera, to be given by the San Carlo Company, as the opening attraction at His Majesty's on Monday, September 13.

J. D. Dussault, professor and organist of Notre Dame Church, accompanied by his wife and his two daughters, has left for Quebec and Lake St. Joseph, where they will spend about two weeks.

Joseph Saucier, baritone, and Ruth Pryce, violinist, have been giving concerts at the seaside resorts on the lower St. Lawrence, St. Paul, Tadousac, Murray Bay, etc.

Arthur Letondal, pianist, with his family is summering on Lake Mamphrema.

J. B. Dubois, cellist, and his family have taken a cottage at Ste. Agathe in the mountains for the summer.

A. J. Brassard, choir master of the Church of the Blessed Sacrament, is at Coteau Landing for the summer.

Prof. J. A. Brunet, pianist, returned last week from a trip to New York, Atlantic City and Philadelphia. He was away for two weeks visiting friends.

F. H. Blair and F. H. Rowe, both of the Canadian Academy of Music, left about the middle of July for England; they are returning to Montreal in two or three weeks. M. J. M.

Brocks-Oetteking "Holds Audience Entranced"

What with hiking, hayriding, rowing, etc., Hanna Brocks-Oetteking has been enjoying a most pleasant vacation at Rosendale, Ulster County, N. Y. The warm months have not been devoted entirely to pleasure, however, for there have been a number of concert engagements, including a recital at Kingston on August 2 and the following day an appearance at a Catholic festival in the same place. August 9 found Mme. Brocks-Oetteking singing at the Baptist Church concert in Rosendale, and the 24th she appeared at New Paltz. In addition to this, the soprano has been teach-



HANNA BROCKS-OETTEKING,

Soprano, surrounded by flowers received by her at a recent recital in Kingston, N. Y.

ing two days each week in Kingston and two in Rosendale, and also preparing her winter programs.

On the occasion of Mme. Brocks-Oetteking's recital at Kingston on August 2 the dailies of that city were most enthusiastic in their praise of the singer, mention being made of her finished technique, her wide range and clear, pure and rarely musical soprano voice. The music critic of the Kingston Daily Ledger, in his report of the event, made the statement that Mme. Brocks-Oetteking held her audience entranced with her brilliant execution and exquisite shadings, her wonderfully developed voice taking the variances in the several numbers with perfect register. The accompanying photograph shows the singer surrounded by the flowers which were presented to her by her admirers at this recital.

Schmitz Master Class Opens September 2

E. Robert Schmitz, the French pianist, who has been playing in Europe with orchestra and also giving a series of piano recitals, has returned to this country and begins his master piano classes at Carnegie Hall today (September 2). These classes will be divided into three sections. There will be a class in technique in which he will give his principles of tone production; a professional players' class and an amateur players' class, and also one devoted to private teaching. The work to be covered by the various classes will include the discussion of the physiological and psychological laws of piano music, as well as the physics and mechanics in their relation to both tone production and technical equipment.

Already a large list of applications for these classes have been received from piano students, teachers and professional players all over the country. The session will be of five weeks' duration, ending October 10, after which Mr. Schmitz will conduct a special session of one week in Orange, N. J.

His concert tour, which has already been heavily booked, will begin the latter part of October and will include the principal cities from coast to coast, as well as appearances with several of the leading symphony orchestras. The secretary of the Master Class is Lucy D. Bogue, 965 Madison avenue, New York City.

National Symphony Rehearsals Begin

Ossip Gabrilowitch is announced as the soloist for the pair of concerts with which the National Symphony Orchestra under Artur Bodanzky will open its coming season in Carnegie Hall on the evening of Friday, October 8, and the afternoon of Sunday, October 10. He will play the Brahms piano concerto in B flat. Lawrence Gilman, whose annotations on the programs were a feature of the concerts last season, will perform a similar service again for the National Symphony.

Additional shipments of music for the orchestra have been received from Europe, so that the library of the organization now contains all the classics and many works by modern composers. Other new equipment consists of a shipment of eighty violins from which selections are being made for the string section.

Mr. Bodanzky arrived Monday from New England, where he has been passing the summer, and began rehearsals of the orchestra on Wednesday. This season he will have in the organization under him fourteen men who previously played in the Philharmonic Orchestra of New York, twelve from the Boston Symphony Orchestra, five from the Philadelphia Orchestra, and four from the Detroit Symphony.

Van Grove to Accompany Garden on Tour

Isaac Van Grove, of Chicago, has been engaged as pianist for the coming concert tour of Mary Garden under the management of Charles L. Wagner. Mr. Van Grove has appeared with many of the celebrated artists and was selected by Miss Garden from a long list of applicants.

Raisa to Return in September

Rosa Raisa, the leading dramatic soprano of the Chicago Opera Association, has just cabled from Italy that she will arrive in America September 20. She will appear at the New York Hippodrome on November 7.

Tuckerman Sings "Mammy Dear"

Earle Tuckerman, baritone, sang Frank Grey's "Mammy Dear" with much success at a concert at the Hotel Gramatan, Bronxville, N. Y., on July 1.

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Galli-Curci's Return to Concert

Ocean Grove, N. J., August 23, 1920.—Mme. Galli-Curci's reappearance after an absence of several months from the concert platform proved to be a veritable triumph. Long before the doors were opened every seat in the house was sold and standing room was at a premium. Thousands were turned away despite the tremendous capacity of the great auditorium. The diva was in wonderful voice, showing that her well earned rest has had a most beneficial effect. This was especially noticeable in her lower tones which have taken on a richness and lusciousness never heard before. Her coloratura is as wonderful as ever and needless to say stirred the audience as no other singer has done this season, and called forth the most tumultuous applause. The songs, too, were all splendidly sung. Every number was encored and the diva's response was most generous.

The program included: "My Lovely Celia," Monro; "Dafodils a-blowing," German; "Come per me sereno," from "Sonnambula," Villanelle, dell'Acqua; "L'heure exquise," Hahn; "Clavelitos," Valverde; "Oh, in My Dreams," Liszt; "Sempere libera," from "Traviata"; "The Little Damsel," Novello; "Like the Rosebud," LaForge; "The Little Bells of Sevilla," Samuels; and "Qui la voce," from "Puritani."

Besides the "Clavelitos," by Valverde, which she was compelled to repeat, the following were some of the songs given as encores: "Robin Adair," "Love's Old Sweet Song," "Suwanee River," "Swing Low, Sweet Chariot" and "Home, Sweet Home."

Homer Samuels was an exceptionally sympathetic and delightful accompanist, and Manuel Berenguer, the flutist, was greatly appreciated for his artistic work.

Negotiations are pending for a return engagement of Mme. Galli-Curci here on Labor Day.

Elwyn Concert Bureau Activities

To leave a schoolmaster's desk and become the executive of a large managerial concern denotes a few things besides adaptability and scope. To take the affairs of this concern over and show a brilliant profit at the end of a single season's operations denotes genius. Oliver O. Young, the general manager of the Elwyn Concert Bureau (until recently known as the Ellison-White Musical Bureau), has made this striking and enviable record.

Under the guidance of Oliver O. Young, the Elwyn Concert Bureau bids fair to become an important factor in American and Canadian concert activities. For years recognized as one of the leading educators of the West, Mr. Young brings to his work a sanity which can cope with any kind of temperament. His sagacity, far-sightedness and intimate knowledge of detail account for the fine organization he has been able to work out so deftly in his department, for the Elwyn Concert Bureau is but one of the departments of the firm of Ellison & White. It is a big department, however, and it is swinging some of the biggest deals in music, and these deals are not confined solely to the Northwest, as many suppose. During October the Elwyn Concert Bureau, in conjunction with Bradford Mills, will sponsor a tour of the New York Police Band in territory east of Chicago.

For western and north-western territory Mr. Young has extensive territorial contracts with the Philharmonic Orchestra, the Pavlova Ballet, the San Carlo Opera Company and the Scotti Opera Company as well as a number of individual artists of note. Mr. Young likewise has contracted for the conclusive services under Elwyn Concert Bureau direction of the well known violinist, Kathleen Parlow.

Virginia Rea's Views on Tone

In the course of a very interesting interview recently published in "The Observatory" department of The Musical Observer, Virginia Rea reveals herself as a student and thinker in addition to the role in which the public knows her—that of an accomplished singer. Speaking of tone Miss Rea says: "A person should have a picture image of the kind of tone she wants. And then you must not only know what it sounds like, but what it feels like. Your ear often deceives you. But your sense of sensation and your ear should provide mutual checks on one another. That is another place where the singer should not rely too much on the teacher. I have never known anyone who could tell me how anything felt. The teacher can only suggest doing certain things that help you to find out for yourself how it feels."

"The first thing the singer should find out is what he considers the ideal tone. Then go ahead and try to produce it. Work always with a certain goal before you! At first it seemed to me awfully hard to see my goals slipping further and further away, just when I felt I should be nearing them, but then I commenced to realize that it is this very feeling of never being satisfied that urges us on. Learning to sing seems to me first a process of taking on a great many things and then discarding them until one comes back to the natural. Whether one could achieve this naturalness at the outset, without going through the process of acquiring mechanical manipulations and then discarding them I do not know. Whether this naturalness, which we all try to acquire, is really a natural thing, or a highly artificial growth, is a problem which interests me very much."

Stanley Opens Season with Orchestra

Helen Stanley, who, since leaving the Chicago Opera Association, has devoted her time to exacting demands of the concert field and achieved a notable distinction therein, will begin her 1920-1921 season as soloist with the Cleveland Symphony Orchestra.

Later she will appear with the Boston Symphony in Boston, Philadelphia, Washington, Baltimore and Brooklyn. Mme. Stanley's annual New York recital is scheduled for November 8 in Carnegie Hall, after which she has been booked for a tour of the southern states, including Oklahoma.

Cyril Scott to Lecture Here

Cyril Scott is at present at work on a symphonic poem which he promised Albert Coates, the English conductor, for next winter. The poem is called "The Titanic" and is based on the disaster of the steamer of that name. The subject, as one may well imagine, offers great dramatic and musical possibilities and Scott has secluded himself in his retreat in Wales, so that he may have the work

finished by the time he sails for America. As Albert Coates will also be in this country next season, it is the plan to present the work on the occasion of one of the English conductor's concerts.

Besides his orchestral appearances and piano recitals, Mr. Scott has been engaged for lectures in several of the leading educational institutions.

Max Rosen in Train Wreck

Returning from the Asheville (N. C.) Music Festival, where he scored a real triumph as soloist with the Philadelphia Symphony Orchestra, Max Rosen experienced his first railroad wreck, when the train on which he and his father were traveling collided with another, the first two coaches being almost completely smashed.

Fortunately the Rosen party were in one of the rear coaches, so the only loss they suffered was that of time. This experience of viewing a real railroad wreck from the side lines was so thrilling to Max Rosen that he could talk of little else when seen in New York for a brief moment before returning to Lake George for the balance of the summer.

His triumph at Asheville seemed almost forgotten, but, upon being questioned, he did say that he played the Mendelssohn concerto there for the first time since he has been in this country—in fact for the first time in six years. Newspaper reports from Asheville confirm his great success with it.

Lillian Heyward at Kent State Normal College

Lillian Heyward, soprano, recently appeared as soloist at the Kent State Normal College, Kent, Ohio, singing a program which comprised "Phyllis Has Such Charming Graces"; "Shepherd, Thy Demeanor Vary," Old English; "Good Morning, Brother Sunshine," Lehman; "The Wren," Benedict; "At the Well," Hageman; "Open Thy Blue Eyes," Massenet, and "Robin, Robin, Sing Me a Song," Spross. Her success was so pronounced that she was re-engaged for next season to give a song recital at the regular concert course.

Cantor Kanewsky to Sing at Manhattan

On Sunday evening, September 5, Cantor Kanewsky, tenor, who has made a reputation for himself by his many successful appearances during the past year, will be soloist at a concert at the Manhattan Opera House.

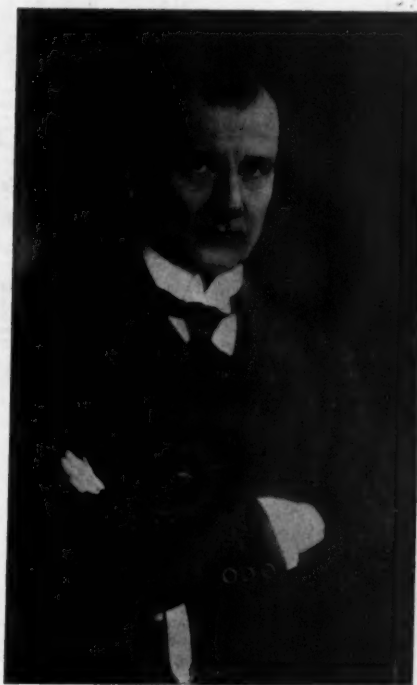
Mrs. Oscar Hammerstein is taking a special interest in Mr. Kanewsky on account of his ability, and this concert is expected to win him many new friends.

Hofheimer Leaves for Southern Tour

Grace Hofheimer, pianist, started on a six weeks' concert tour of the South on August 30. She will return on October 11 to New York where she will teach a limited number of pupils until October 24 when her second tour commences which will take her to the Middle West.

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COMMUNITY CHORUSES FROM ALL OVER STATE UNITE IN GIVING GREAT WEEK OF MUSIC IN ASHEVILLE

Various Units Organized by Wade R. Brown Combine in Singing "The Messiah"—Philadelphia Orchestra a Prominent Feature of Series of Nine Concerts—Brilliant List of Soloists Includes Harvard, Patton, Rosen, Alcock, Whitehill, Macheth, Harrold, Grainger, Quait and Johnson—A North Carolina Artist to Be Presented Each Year—Emilie Rose Knox the First Chosen

Asheville, N. C., August 21, 1920.—Asheville's Week of Music, August 16 to 21, long a dream of music lovers and promoters of community culture, is now an accomplished reality, destined to be an annual event, the source of far reaching musical activity throughout the South. Asheville, already famed as a convention city, unsurpassed as to accessibility of location and beauty of surroundings, is ideal as a music center. It is a city set on a hill in the midst of matchless mountain scenery—a fitting background for the greatest community music festival ever held in the South.

Under the direction of Wade R. Brown, head of the music department of the North Carolina College for Women, community choruses were organized throughout the State and prepared to take part in the week of music at Asheville, which was also featured by the appearance of many distinguished concert artists of the present day.

FIRST CONCERT.

The festival chorus of 300 voices opened the music week on Monday evening, August 16, with a masterly rendition of the "Hallelujah" chorus, before an audience representing every section of the United States and the larger cities of Canada. The attendance on the first concert of the festival was literally a foregathering of musicians and literati, professional and non-professional, amateur and connoisseur—a brilliant assemblage that well might have graced any occasion of epochal importance and which gave auspicious inauguration to the annual Asheville Music Week. The soloists for the first concert, Sue Harvard, soprano, and Fred Patton, bass, measured fully up to the expectations of their audience. The orchestra was the Philadelphia, under the able direction of Thaddeus Rich, and this organization well sustained its reputation as one of the foremost orchestras of the country. The orchestral numbers on the program were presented with careful regard to nuances and ensemble effects. The beauties of the score of the overture to "The Mastersingers" were skillfully emphasized in a reading that was much applauded. Grieg's "Peer Gynt" suite was also rendered in a most authentic manner. Mr. Patton evoked ringing approbation with the prologue aria from "Pagliacci" which closed the first part of the program. The second half of the evening's entertainment presented Bruch's "Fair Ellen," with Miss Harvard in the chief role, a part for which she seemed eminently fitted and sang with most pleasing effect.

SECOND CONCERT.

At the second concert a symphony program was given, with Max Rosen as soloist. This was Mr. Rosen's first appearance here and he made a distinctly favorable impression with his audience on this occasion. His rendering of the Mendelssohn concerto in E minor was a brilliant achievement. The orchestra, under Dr. Rich's baton, reached ultimate heights of ensemble artistry in the "Oberon" overture by Weber and the Tchaikowsky symphony No. 5, in E minor.

THIRD CONCERT.

The third concert was a matinee performance, Dr. Rich and Dr. Brown conducting. Merle Alcock was the soloist. The children's chorus made its first appearance at this time, its work meriting great praise. Mme. Alcock was heard in two groups of songs, the first comprising Neapolitan and French folk songs, while the second was made up of contemporary American compositions. For her aria she chose "O, Fatal Day," from "Don Carlos." Her audience was completely captivated by the quality of her voice as well as by the charm of her radiant personality. Sharing honors with soloist and chorus was the orchestra, which opened the program with the Rossini overture, "Barber of Seville," and closed it with Tchaikowsky's "Nutcracker" suite.

FOURTH CONCERT.

A Tchaikowsky number opened the fourth concert on Wednesday evening, which was designated on the program as Tchaikowsky-Wagner Night. The "Marche Slav," by the former, was given a reading which thoroughly gratified the many musicians and music lovers in attendance. The Wagnerian numbers were the prelude to "Lohengrin" and the overture to "Tannhäuser" on the first part of the program. The second part of the concert was given over entirely to Wagner. First came "Siegfried in the Forest," followed by the "Entrance of the Gods into Walhalla" and

the "Ride of the Valkyries." If those who doubt that a festival audience enjoys Wagner could have been present last Wednesday evening in the Asheville Auditorium their doubts as to the responsiveness of at least one festival audience would have been dispelled. The climax of appreciative enthusiasm was reached during the presentation of Wotan's "Farewell" and Magic Fire scene from "Die Walküre." Clarence Whitehill was the Wotan. Many present who had witnessed his powerful delineation of the part previously, surrounded by all the accoutrements of the grand opera setting, declared that the accomplished singer surpassed his former brilliant record. His rendition of "O, Thou Beloved Evening Star" was a gem of exquisite vocal beauty which will linger long in the memory of each fortunate hearer who revelled in the strains of pellucid melody. Mr.




Photo by Iris L. Hill.

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Whitehill has made for himself an enviable place in the affections of Asheville, and it is hoped that his return will be made possible at no far distant date.

FIFTH CONCERT.

Thursday evening was entitled Grand Opera Night. The soloists were Florence Macbeth and Orville Harrold, supported by the Philadelphia Orchestra under the baton of Dr. Rich. The orchestra's first offering was the prelude to Act III of "Nabucca," by Herbert, followed by "Danse des Sylphs" from "Faust," the ballet from "Samson and Delilah" and the Rieffli overture. Miss Macbeth presented the "Bell Song" from "Lakme" and "Thou Charming Bird" from the "Pearls of Brazil." Mr. Harrold gave the aria, "Your Tiny Hand Is Frozen," from "La Bohème," and also from "Faust," "All Hail, Thou Dwelling Pure and Lowly." The voices of the two soloists blended with telling effect in "E il sol dell' Anima," from "Rigoletto," which the audience received with warm applause.

SIXTH CONCERT.

A symphony program was presented on Friday afternoon by the Philadelphia Symphony Orchestra, with Dr.

Rich as conductor and Percy Grainger, pianist, as soloist. Dr. Rich selected as the vehicles for his players the overture to "Gwendolen," by Chabrier; the "Unfinished" symphony in B minor by Schubert, and the overture to "The Flying Dutchman," by Wagner. Mr. Grainger played Grieg's concerto in A minor, Liszt's Hungarian rhapsody No. 12, and a group of his own arrangements of Irish tunes.

SEVENTH CONCERT.

Friday evening held a treat in store for lovers of classics of the old school, for it was devoted to a presentation of Handel's "The Messiah." Mr. Brown conducted. The soloists were Sue Harvard, soprano; Merle Alcock, contralto; Robert Quait, tenor, and Fred Patton, bass. The festival chorus and the Philadelphia Orchestra completed an ensemble from which the audience expected a finished production and which carried out the exacting work in a manner that all concerned may well be proud of. The festival chorus, trained by Mr. Brown, was made up of amateur singers of Asheville and neighboring towns principally. There were also in the chorus singers from various sections of North Carolina; members of the numerous community choruses that have been organized throughout the State by Mr. Brown. The performance last Friday evening gave concrete proof of the possibilities open to a well trained, music loving community chorus.

EIGHTH CONCERT.

The eighth concert on Saturday afternoon was featured by the appearance of Emilie Rose Knox, the brilliant young Southern violinist, a native of North Carolina and pupil of Leopold Auer. It is the announced policy of the Asheville Festival Association to present each year some young Southern artist in a debut performance. Miss Knox was chosen for the honor this year, and she more than justified the confidence placed in her ability. Of charming stage presence and pleasing personality, she displayed technical equipment and interpretative insight of marked degree. She gave the Bruch concerto No. 2 in D minor with the ease of a veteran. Other numbers, "Au Clair de Lune" and "Chanson d'Amour," by Andre Maquerre, were given a pleasing rendition.

Robert Quait, tenor, was the other soloist of the concert. He sang an aria and a group of songs in English. The former, the "Forma-Sublime" from "Salvator Rosa," by Gomes, was delivered in a style which won marked approval from the audience. In his group of English songs occurred "Greetings of the Day," Grant; "This Passion Is But an Ember," Lohr, and "There Is No Death," by O'Hara. The orchestral numbers on this program were the overture to "William Tell," by Rossini, and the "Danse Macabre," by Saint-Saens.

NINTH CONCERT.

The star of the closing concert on Saturday evening was to have been the beloved Schumann-Heink. The diva, however, suffered a sprained ankle while walking in her garden at Grossmount, Cal., and was compelled to cancel her Asheville engagement and thereby disappoint hundreds of admirers in this section who have marveled at her wonderful voice, as well as many who expectantly anticipated their first opportunity to hear her.

The management was indeed fortunate in securing as soloist for the final concert Edward Johnson, tenor. Mr. Johnson came much heralded, and his appearance here added another city to his list of conquests, for he completely won his hearers with his velvety smoothness of tone, his finished artistry and engaging personal appeal. He sang two songs from "The Mastersingers," Durante's "Vergin tutto amor" and an aria from "Andre Chenier" with surpassingly exquisite beauty. E. W. H.

Chaperon for Students Coming to New York

Mrs. A. L. Richards, of the Hotel Wolcott, New York City, has arranged to chaperon young ladies wishing to visit New York or spend the winter in study there, especially music students. Mrs. Richards furnishes the best references, among whom mention might be made of Laura E. Morrill, vocal teacher, of New York; James McKinney, president of the Cadez Bank, Ky.; William T. White, American Hide and Leather Company, Lowell, Mass., and James E. Lightle, vice-president of the Union Bank and Trust Company.

Goldman Concerts End September 3

This is the final week of the Goldman Band concerts at Columbia University. The next public appearance of this band in the metropolitan district will be at Carnegie Hall, Sunday, October 10, when Mr. Goldman will inaugurate a tour which will extend across the continent.

LEVITZKI

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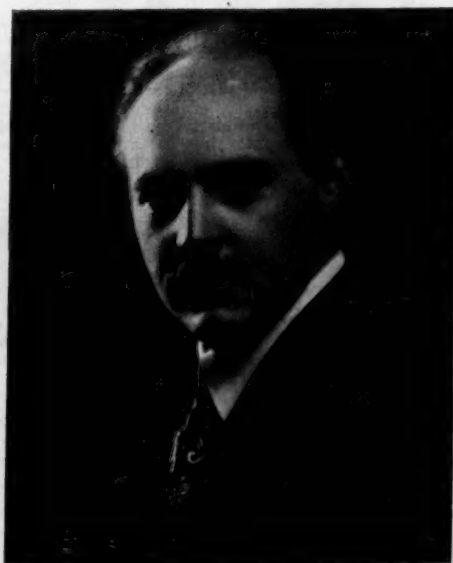
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CARO ROMA—THE POLY-SIDED

A Resume and an Interview

By Gretchen Dick

When is a composer not a composer? When he, or as in this instance she, is likewise a singer, a lyric writer, a teacher and a composer. Caro Roma is all these separately and added and totaled as well, as I can safely say that she stands alone in her class. I have looked into the histories of many of our great literary and musical antecedents and fail to find any individual who can lay claim to more than two of these titles.

There are many who know, or who have sung, Caro Roma's lovely ballads, who may not be aware of the fact that she is a lyricist of great ability. Other composers besides herself have set her lyrics, most notable perhaps being "In the Garden of My Heart," a beautiful thought, exquisitely expressed. Likewise those who have associated her name either with a true art song, or the direct antithesis, the semi-popular, probably do not realize that she has written numberless sacred songs, among them the four which have become well known in church circles—"God Shall Wipe Away All Tears," "I Come to Thee," "The Silent Voice" and her most recent one, "Grateful, O Lord, Am I," sung extensively in the Christian Science churches.

RECENT SUCCESSES.

In the popular and semi-popular class, Mme. Roma will always be remembered for "Can't You Hear Me Callin' Caroline," written to words of William H. Gardner, which had an unprecedented vogue for many years, and is still a universal favorite. Among her recent successes are "Bamboo Baby," words also by Mr. Gardner; "My Jean," setting of her own poem by that name, and another Gardner lyric "Liza Dear." Mme. Roma has not only had great musical experience but a thorough musical and excellent general education, founded on years of careful study. It is not surprising, therefore, that she has been in great demand as a teacher. For the past year she has had charge of the voice department of the Florida Conservatory of Music at Miami.

RECEIVES MEDAL.

To an interesting list of compositions and lyrics, and the excellent performing of them, is the added distinction of having been presented with a gold medal by the citizens of Boston, Mass. This event took place at the time of her graduation from the New England Conservatory of Music, and shows the great esteem in which she was held by the proverbially conservative New England Bostonian.

EARLY DAYS.

It might be of interest to tell something of the early days of this charming prima donna, author, or composer, whichever title one wishes to call so poly-sided a person. Mme. Roma was born in what even the Easterner calls "God's Country," California, which may account to some degree for the warmth, sunshine, and spontaneity of her melodies, and the beauty and depth of her lyrics. Unbelievable as it may seem, she made her musical debut at the age of three in the "Old Platt's Hall" in San Francisco, and has been in the public eye almost constantly since that time. For several seasons she was the prima donna in her native city of San Francisco at the Tivoli, and has a record for having appeared in every important city in the country. Other appearances brought her before many of the well known

crowned heads of Europe, in several instances at the royal command. Unprecedented acknowledgment was accorded her, and Mme. Roma is the proud possessor of most unusual honors for a woman, many unique royal decorations.

This fascinating Californian is probably best known as a composer, for a long list of interesting, contrasting songs is to her credit. Just how many opus numbers there are, I am not certain, but I have hastily made a list which totals 116 songs, and two cycles of five, called "The Wandering One" and "The Swan." Probably the best known of her songs are "Faded Roses," "Resignation" and "Thinking of Thee." And a book of songs, "Shadows," met with great success at the moment of its publication.

I had a long talk with Mme. Roma about "careers," and found that her ideas on the subject were most unusual. They were not bound north, east, south and west by musical definitions. She does not think in terms of technic, voice or training. She has different ideas about success and how it is achieved. The same old interviewer's questions came up—how did she attain such great popularity? What did she consider the reason for universal approval, etc., etc.? The questions were put, not merely out of casual curiosity or for a written interview. I did not have the press in mind at the time. I was tremendously impressed by Madame's unusual personality, and I frankly, selfishly wanted to know. She answered me with incisive directness.

"I was successful merely because I worked and did not think that someone was trying to keep me from being successful. Very often young musical aspirants are handicapped by the idea that some one or some force is standing in the way of their advancement. They tell you that they know they are not getting ahead because they cannot get an opportunity for a hearing, or they haven't any money for advertising, or they haven't this, that, or the other thing! How often I have heard, particularly from women, that someone is standing in the way. What they really mean is that the other person is standing on his own feet, which they have not done. They want help from the self-sufficient person who needs no help, and because they do not get it, they delude themselves into thinking that someone is in their way."

"The capable artist who has a message to deliver to mankind, no matter what the subject or purpose may be, will be able to deliver it if he has faith in that message, and in his own capability of delivering it. Success is work! Work under all conditions in life. Work—even in the face of privations, trials, discouragements, fears and doubts! Keep on working! Stick to the road of eternal progression, no matter what lies on either side of your path! And do not be afraid! Strength for every need is given those who have to walk in shady places; and by conquering fear we shall come out into the great light of eternal sunshine! Yes—Success is work! Be fearless!"

Witmark Compositions at Asbury Park

Asbury Park, August 24, 1920.—Arthur Pryor's band has been playing to big crowds in Asbury Park this year, just as usual. Alice Louise Mertens, contralto soloist with the band, has proved a great favorite here. Among the numbers the Pryor band has been using with great success are selections from "Buddies," "Eileen Asthore" and "The Royal Vagabond," all Witmark publications, and also their songs "In the Dusk," "Down the Trail to Home, Sweet Home," "Let the Rest of the World Go By," and numbers from "The Poor Little Ritz Girl." Miss Mertens, the soloist with the band, has been singing "Values," "Spring's a Lovable Ladye," "Neath the Autumn Moon," "Sorter Miss You" and "Smilin' Through."

Another interesting concert at Asbury Park, Thursday night, August 19, was one in which Nina Morgana, Rafaelo Diaz, Vincente Ballister and Helena Marsh were the soloists. Mr. Diaz, like so many of the other artists who have been singing here this summer, decided to honor Asbury Park's local composer, and so used as his first encore Frederick W. Vanderpool's "Values."

Dicie Howell Refuses to

Be Made "Meteoric Star"

It is not often that a young and promising singer who has good looks, youth, an excellent voice and surpassing musicianship, has the courage and good sense to refuse to be made a "meteoric star." However, Dicie Howell, fully aware of her capabilities after a most successful season, actually refused a very generous financial offer from an enterprising manager, who wanted to make a widespread publicity campaign for her.

"I do not wish the glory of being a meteoric phenomenon," says the soprano. "I would rather have less immediate glory and climb my path slowly but securely, until I become by natural evolution a fixed, permanent star."

A sudden burst into the musical limelight, whether via press, or temperament, or even through the voice, is usually followed by as sudden a collapse. Let those who wish bluff, publicity and whirlwind careers have their meteoric heart's desire. I prefer to emulate, if it is ever my good luck to do so, such artistic permanent stars as John McCormack, Louise Homer, Reinald Werrenrath, Mabel Garrison, and artists of their ilk, who have striven and arrived. They have the complete artistry, the voice, interpretation, depth, and all that goes to make the cultured and lasting artist.

"Universal applause is a bad influence, and I am glad that at the beginning my path was not made so easy. If it had not meant a fight, I would have rested on my so-called laurels, and there would have been no ideal goal toward which to strive. Every knock meant a boost, which taught me never to be satisfied with the present. The greatest help I have ever had was an adverse criticism from a man whose opinion I value very much. He attended one of my concerts and some one told me that he said patronizingly of my work: 'Oh, yes, beautiful voice, excellent musicianship, but she conveys no message to me.' I forthwith made up my mind that the time would come when I could make him understand and feel that I had the ability to convey the message of song, even to him—and I did."

"It always amuses me to see the resentment when a young artist is classed as a beginner. I was always proud to be characterized as such, for it meant that I was actually beginning to attract attention, I was starting something. In fact, no matter how long we study, we are merely beginners in the great scheme of boundless art and development. It is all like a huge picture puzzle, always fitting in some new achievement into the frame of the completeness of things. Each new accomplishment brings us nearer the finished product. Therefore, as the years go on, our art seems nearer perfection, but we must never forget that it has not yet been put within the power of mortal man to be perfect."

"No, the complete art is not a momentary thing, nor is anything that is fine and real and lasting, a thing of immediate achievement. Art, well rounded and solid, spells maturity and a natural and healthy development, not a momentary meteoric display!"

Fine Dambmann Concert at Weekapaug

Emma A. Dambmann (Mrs. Herman G. Friedmann), well known as a voice builder, concert singer, and founder and president of the Southland Singers (organized for the purpose of introducing capable young artists) gave a very brilliant and successful concert at Weekapaug Inn, Rhode Island, August 18. A fashionable audience from Weekapaug, Watch Hill, Westerly, Shelter Harbor and surrounding towns attended and enjoyed the program, with Pauline Nurnberger doing very artistic work as accompanist. Mabel Turner's appearance was most attractive, and she displayed a beautiful, well trained coloratura voice, clear articulation and ease of manner in singing "Ah fors e lui," and the duet from "Aida" with Mme. Dambmann, with real interpretation and soulful tone quality. Mme. Dambmann has a particularly mellow and powerful contralto voice, sympathetic and elastic, with breath control and a range of three octaves. Miss Turner is an artist-pupil, and one recognized her teacher's qualities, the latter singing the aria from "La Prophete" and the "Aida" duet (with Miss Turner) beautifully. Equally well sung were songs by Vannah and others sung by Mme. Dambmann. Aida Armand is a very exceptional child-actress of seven years, possessing a fine brain. She held her audience spellbound as she recited with dramatic expression Portia's "Plea for Mercy," also "The Shopgirl," "Hester Street" and "Old Mammy." In the last named she sang a lullaby at the close, showing a voice of promise. Cheers brought her back, when she repeated "Old Mammy." Duncan Cumming has a fine tenor voice, and sang "Cielo e mar" and the duet from "Il Trovatore," with Mme. Dambmann, very artistically. The concert was a great success in every respect, the Inn being crowded to the doors. "It was the largest audience ever in the Inn," said Manager Buffon. Dr. Franklin Lawson (founder of Shelter Harbor) and others attended. The Weekapaug Sun said: "Mme. Dambmann's pupils deserve praise; their breath control, composure, clear articulation, ease of manner and delivery made the evening one of pleasure."

Mrs. Oscar E. Busby Visits Chicago

Mrs. Oscar E. Busby, a normal teacher of the Dunning System, of Dallas, Tex., is a visitor in Chicago reviewing the Dunning System with the originator, Carrie Louise Dunning. Mrs. Busby's activities are not alone confined to the teaching of the Dunning System, for in conjunction with Mrs. Nathaniel P. Turner, of Texas, she has compiled courses of study for music clubs which are being used by very many clubs throughout the United States.

Edwin Hughes to Play at Lockport Festival

Edwin Hughes, that sterling pianist, will be heard at the American Music Festival at Lockport, N. Y., on September 10, on which occasion he will play "The Desert" and "Birds at Dawn," Fannie Dillon; "Rain Dance" (Zuni Indian), Homer Grunn; novelette and "Elfin Dance," MacDowell, and David Guion's setting of "Turkey in the Straw."

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MUNICIPAL MUSIC WELL SUPPORTED IN WILDWOOD

Programs of a High Order Are Given—Splendid Orchestra and Well Known Soloists

Wildwood, N. J., August 23, 1920.—Although municipal music is now in vogue, Wildwood is proud of being a pioneer in that respect, as it was one of the first of the smaller cities to maintain a municipal orchestra. Music of a high order here is made possible by the public spirited action of the city commissioners in making a yearly appropriation for a municipal orchestra. The business management of this organization and of the musical season is placed in the hands of the music committee of the Board of Trade. Although the appropriation made by the city is a generous one, it is not entirely sufficient to meet all expenses and the music committee charge a nominal admission, which they make as small as their budget warrants. This year's season opened July 3 and will close September 12. An afternoon and evening concert are given every day, when excellent programs are rendered under the able leadership of Walter Pfeiffer, who is wielding the baton in Wildwood for the fifth season. Mr. Pfeiffer is a conductor of unusual ability, whose devotion to the best in music and unswerving adherence to a high standard have won the respect and admiration of all who hear him. His readings of the masters are sympathetic and forceful. The personnel of the orchestra is of a high order, many of the men being members of the Philadelphia Orchestra and other noted symphonic organizations. Members of the orchestra are often featured in solo work, Domenico Bove, concertmaster; John A. Fischer, flutist; Samuel Belov, violinist; Giulio Ruggiero, cornetist; Carl Kneisel, cellist, and Frederick C. Rauser, pianist, adding greatly to the regular concerts by their artistic solo performances. Special concerts with singers are given Thursday and Sunday evenings and draw large audiences. Among those who have sung this season are Mildred Faas, Emily Stokes Hagar, Mary Barret, May Leithold, Jane Edel, Mlle. Galzowska, Carlo Marziali, John Helfenstein Mason and Marie Stone Langston. Occasionally community singing adds a popular touch. A large auditorium on the boardwalk, swept by sea breezes, furnishes a quiet, cool place in which to listen to the concerts in comfort. Some very special events are scheduled for August and September, among these being a patriotic concert under the management of the American Legion, when Paul Althouse will be the soloist, and two festival concerts, the first featuring Balfe's "Bohemian Girl," with Emily Stokes Hagar, soprano; Marie Stone Langston, contralto; Bernard Poland, tenor, and David Griffin, baritone. Florence Hinkle will be soloist in the second festival concert on September 2. The presence of the orchestra in Wildwood has stimulated the musical creative instinct in some of its residents, Oscar Huebner having composed a fine concert waltz for orchestra, as well as a very good march with cornet solo, which is always encoored when played. Devnvent Schroeder has written a "Wedding March," and others have written songs. In its municipal orchestra Wildwood has a

valuable asset as an educational factor and as a source of great pleasure to its residents and visitors from various cities.

Behymer Engages Lada

L. E. Behymer, the Los Angeles manager, has engaged Lada, the American dancer, for a tour in California, Nevada, New Mexico and Arizona, beginning March 16 and terminating April 3. Lada will have the assistance of the Pawling Ensemble and a well known vocalist. At the conclusion of her tour with Mr. Behymer, Lada goes to the Northwest to fill a series of engagements under the management of Steers & Coman. Over seventy engagements are booked for this artist next season.

Mildred Dilling Returns from France

Mildred Dilling, the well known harpist, arrived August 30 on board the S. S. La Savoie. She has been spending the summer at Paris and Etretat, on the coast of Normandy, where she has been coaching with her teacher. She left

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September 1 for Cooperstown, on Otsego Lake, N. Y., where she will conduct a class at Pathfinder's Lodge. Miss Dilling will be one of the soloists at the Lockport Festival on September 8, and will give a recital in Chicago on October 5.

Meditation of Josef Lhevinne

Take, World, O take my silken vest,
My palm-beach suit, and all the rest,
My broad-cloth, smelly of moth-balls,
But leave to me my overalls.

No soul which once hath dreamed its dreams
Within these overalls' wide seams,
Would e'er be satisfied to go
Back into what the tailors sew.



Photo by Campbell Studios

ELIZABETH LENNOX,
Contralto.

Elizabeth Lennox Under New Management

The name of Elizabeth Lennox, the young American contralto, who, by arrangement with Walter Anderson, the International Concert Bureau has just added to its roster of artists, is not nationally known yet, but it very soon will be. Miss Lennox is a Western girl who left her home in Grand Rapids, Mich., directly after her graduation from college and took up the study of singing in Chicago. After successfully filling one of the finest church positions in that city, she decided to come to New York. Entirely unknown and without a single note of introduction, Miss Lennox reached the metropolis, and the second day she was here secured a church position which has finally led to her present enviable one—that of contralto soloist at the First Presbyterian Church on Fifth avenue. Her engagements, beginning with smaller club affairs, have grown to such appearances as those with the Worcester Festival Oratorio Society and the famous Newark (N. J.) Festival this spring. Miss Lennox completely refutes the theory that a singing career cannot be made by merit alone. Her bookings for the fall and the popularity of her Brunswick records are ample proof.

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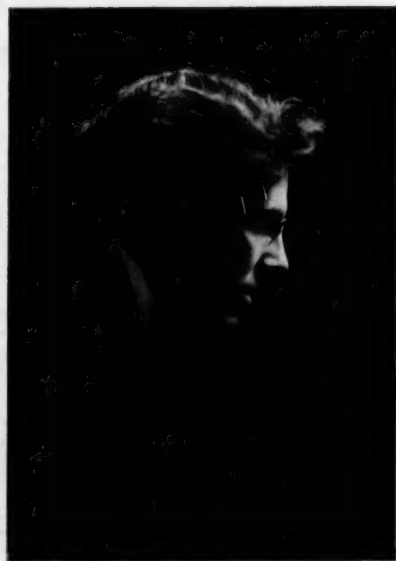
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"MAY, THIS IS RUBINSTEIN"

How the Late Anton Writes Hymns on the Etheric Plane and Also Teaches a Mortal How to Play the Piano

"Tonight, May, I wish to introduce to you two friends of mine who are to be your first teachers. May, this is Rubinstein."

I was so startled that I dropped the pencil, exclaiming: "But, Theodore, the only Rubinstein of whom I ever heard was a great musician. You cannot be presenting him?"

Miss G. took the pencil and through her hand came the reply: "Yes! I mean Anton Rubinstein, the famous pianist, who is to be your teacher."

"Theodore, that is quite impossible. You know—you must remember that I am not at all musical."

"I know you neither sing nor play on any instrument, but the deepest element in your character is love of harmony, and harmony is the foundation of music, as it is its finest product. You have always been a harmonizer, and now your reward is to be instructed by the Master of Harmony."

That is the way May Wright Sewall began to study music—more specifically the piano—as related in her book, "Neither Dead Nor Sleeping." Mrs. Sewall is described by her publishers, the Bobbs-Merrill Company, Indianapolis, as one of the best known club women in America. She is all of that and was for more than a quarter of a century an educator of prominence, the principal of the Indianapolis School for Girls, an institution founded by her husband. It is her husband, Theodore, who is addressing her in the extract from her book quoted above, the only unusual circumstance being that he was speaking, by means of automatic writing, so called, from some other world than this, for he had been dead many years when the conversation quoted took place.

From that time on her life was guided by the late Anton and by another still longer departed, Pere Conde, a French priest and physician. It may be said that Mrs. Sewall believes that it was they who relieved her of a severe attack of Bright's disease which threatened her life at the time she got into communication with them. But in this short notice it is only with the part of Anton Rubinstein and music that we are concerned.

The late Theodore Sewall, describing Rubinstein's post-mortem activities to his wife, said: "Rubinstein, who came over a little later than I did, is still on the Etheric Plane, where he conducts large enterprises. He has a great conservatory of music; he is indeed charged with the music of this particular sphere or plane of being. He is a tireless worker; always composing anthems, training large choirs, arranging recitals and devising means for causing music to enter more largely into life on both the earth and the Etheric Plane." From that "composing anthems" we surmise that Mr. Sewall himself was not a musician. And if there are conservatories on the Etheric Plane, death may, after all, have more of a sting than we suspected!

Here are a few short extracts that explain the progress of Mrs. Sewall under Rubinstein's direction, always communicated by automatic writing, recorded by Mrs. Sewall herself. Mrs. Sewall writes: "For two nights I executed unprecedentedly severe exercises under Rubinstein's directions." These were to prepare her for the intensive bodily control which is a necessary preliminary to piano playing, and were especially violent because of the unusual preparations needed properly to train a person of Mrs. Sewall's comparatively advanced age to take up piano playing.

Finally Rubinstein told her what kind of a piano to buy—unfortunately she does not tell us—and what to do with it: "The piano must be purchased at once without a single day's further delay; it must be placed in your own room, by that one of your west windows which is nearest the bed. It is important that you have a good instrument. When you go to the music rooms to purchase, I shall help you select it." Mrs. Sewall did not feel that she should undertake the financial burden of purchasing a large and expensive piano, but: "My husband again assured me that he had perfect confidence in Rubinstein's ability to help me make a very favorable contract with the dealers in pianos, and also in his ability to put in my way unexpected opportunities for meeting the payments as they should fall due." Good for Rubinstein, say we—and, it may be remarked, he fulfilled Mr. Sewall's expectations.

There is only space to snatch here and there at an interesting bit. For instance, the late Mr. Sewall says to her: "Pere Conde, Rubinstein and I shall unite in praying for you. This for Rubinstein is almost a new experience. He is not very religious, but his service to you is helping him." On another occasion Rubinstein springs a bon-mot; all his communications, by the way, appear to have been in English. Says the late Anton: "Listening is the pressing of the button that rings the call-bell on the Etheric Plane whence comes all music."

As regards the practising, here is a typical instance as related by Mrs. Sewall herself: "It was a heavily burdened day with several hours of close office work and a business trip by rail of seventy miles, from which I did not return until midnight. Then, through my husband, I received advice from Pere Conde that included directions for a magnetic bath which was followed by very strenuous physical exercises that could not have been impelled by a lesser motor than Rubinstein, who concluded his work at 5 a. m. by an hour of finger exercise without sound on the piano." At least Rubinstein was considerate. At 5

a. m. we vastly prefer to listen to finger exercises performed "without sound"—or at 5 p. m. either; but just how Rubinstein managed to completely damp a grand piano by spiritual aid is still beyond our limited comprehension of spiritualism. If the secret is revealed to us later, there are one or two concert players upon whom we shall promptly put the Etheric ban. A later passage, however, throws some light on the matter. Says Anton to Mrs. S.: "I will give you a nut to crack, viz., to play without producing a sound; to feel the music to place your fingers correctly just above each key; to exert the proper amount of force to produce the correct sound if they touched the keys." A hard nut to crack, indeed! "Try it over on your own piano" some day, as the motto on the back of popular songs says.

Without doubt, Mrs. Sewall is absolutely honest in her belief that Anton Rubinstein directed her physical and musical exercises for some time, although various circumstances kept her under his tuition for a comparatively



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short time, the year from August, 1902, to August, 1903, and then from August, 1905, up to Christmas of the same year. From the standpoint of the musician, however, there is nothing convincing in the book. Whether purposely or not, the communications reported by Mrs. Sewall avoid throughout almost every technical reference to music. Nor does Mrs. Sewall indicate in the slightest way to what degree she progressed in the year and a half under Rubinstein's direction. Supported as she was by magnetic force, and enabled to take three exercises or forms of exercise simultaneously, she should have become, even in that time, one of the world's greatest pianists. But her piano has been in storage since 1903; nor does Booth Tarkington, in his introduction, in any way state what he may know of her ability—past or present—as a pianist.

In the one or two instances where she does quote Rubinstein on musical matters, one feels that the wires must have been badly crossed. Rubinstein said to her, for instance: "The perfect polarization of all your powers will secure you immunity from all illnesses, great and small; and this polarization means harmony, as harmony means musical climax." We will wager a considerable amount that so great a musician as Anton Rubinstein never made the entirely unmeaning, nonsensical remark, before or after death, in English or any other language that "harmony means musical climax."

There are some quotations from him however, that one could readily believe and would be glad to. What, indeed, could be more delightfully human—anti-Etheric, if you will—than his remark when Mrs. Sewall expressed a desire to study his life: "I am glad you will order both books;

there are anecdotes in the Biography that are rather discreditable, which I would not have told you myself; but you must remember that I have had years here to improve in, and I am quite worthy to be your friend. Were I not, your husband would not sanction our acquaintance, for he is very punctilious about the moralities, small and large."

Good old Lion of the Keyboard! A bit smug it sounds, though, on second thought. One doubts indeed if the free-living great-hearted Anton would have started after death—or transition—worrying about the small or large moralities that bothered him so little on this sphere.. H. O. O.

[Since this review was written, Mrs. Sewall, author of the book, has passed on.—EDITOR'S NOTE.]

Diaz and Denton Score at Southampton

Rafael Diaz, tenor of the Metropolitan Opera Company, and Oliver Denton, pianist, gave a joint recital at the Meadow Club, Southampton, L. I., on Friday afternoon, August 20, which was attended by a very large and ultra-fashionable audience. Mr. Diaz sang three groups of songs comprising Francis Hopkinson's "My Days Have Been so Wondrous Free," "Beneath a Weeping Willow Tree" and "My Generous Heart Disdains"; three Spanish folksongs, arranged by Kurt Schindler, "Martiris d'amor," "La Resalada" and "El Burro"; "Mensaje," Fuster; "Tears," Kramer; "Little Drab Wren," Minette Hirst; "On Eribe's Island," Osgood, and "A Feast of Lanterns," Bantock. As encores he gave "Cielo e Mar" from "La Gioconda," an aria from "La Bohème" and "What Is Life?" by Minette Hirst. The four numbers which constituted the third group were all repeated. Of this group the most appealing and effective were Minette Hirst's "Little Drab Wren" and Osgood's "On Eribe's Island." Francis Moore furnished sympathetic accompaniments.

Mr. Denton's program numbers were "Soaring," Schumann; Schubert's "Moment Musical" in F minor and impromptu in A flat; Chopin's nocturne in C sharp minor, etude in A flat and waltz; "Polonaise Americaine," Carpenter; etude, Scriabine, and "Triana," Albeniz. Of these Chopin's waltz, the Scriabine etude and "Triana," by Albeniz, were redemanded. The success scored by the two artists was so great that they were at once engaged for a concert next summer.

Olive Nevin Heard Twice in Atlantic City

Atlantic City, N. J., August 16, 1920.—Olive Nevin made a pronounced success of her summer appearances at the Steel Pier, Atlantic City, N. J. She was engaged as soloist for the Sunday evening concerts of August 1 and 8, and so well did she please the vast audiences on both occasions that she has been re-engaged to sing there on September 12. On the first evening Miss Nevin gave as her opening number the well known Page's Song from "Les Huguenots." This is usually done by contraltos, but is so perfectly fitted for Miss Nevin in a transposed key that two encores were demanded before the concert could proceed. Jules Falk, the violinist, was also soloist that evening, and the two, being friends, joined forces for their second number and gave "Le Nil," by Leroux, and Ethelbert Nevin's "One Spring Morning," with obligato arrangement.

At the second concert Miss Nevin sang the aria from "Christmas Night," by Rimsky-Korsakoff; Mrs. Beach's "Exaltation," and Cadman's beautiful aria, "The Spring Song of the Robin Woman," which had been especially orchestrated in the higher key for the singer by the White-Smith Music Publishing Company. K. J.

Pfaff to Sing at Manhattan Opera House

Rosemary Pfaff, the soprano, will be one of the artists at the opening concert at the Manhattan Opera House on Sunday evening, September 5, when she will sing "Ah, non credea" from "La Sonnambula," "Caro nome" from "Rigoletto" and the waltz song from "Romeo and Juliet." Miss Pfaff appeared twice last week, giving a joint recital with Matilda Locust, pianist, on August 24 at the home of Mrs. C. J. Gleason in Easthampton. Her contributions to the program included arias by Bellini, Verdi, Rossini, Offenbach, Gounod, and Bizet and songs by Bishop, Rimsky-Korsakoff and Cadman. The audience was exceedingly appreciative of the excellence of her vocal work. Miss Pfaff also scored with the great audience which attended the benefit for Leviathan Post at the City College Stadium, New York, on August 26, when she sang arias from "Rigoletto" and "Romeo and Juliet."

Hinton Concerto in Fischer Edition

J. Fischer & Bro., Astor place, New York, proved to be the fortunate publishers who succeeded in making satisfactory arrangements with Arthur Hinton, of London, for the publication of his D minor concerto for piano with orchestra accompaniment. The same house published several years ago Arthur Hinton's "A Summer Pilgrimage in the White Mountains," a series of six piano compositions and of which "Fireflies" scherzo recently was added to the Duo-Art productions, Katharine Goodson playing it for the Duo-Art.

Louis Graveure to Appear in Brooklyn

Louis Graveure, the world renowned baritone, has been engaged to give a recital at the Music Hall, Brooklyn, under the auspices of the Brooklyn Institute of Arts and Sciences, Monday evening, December 13.

HENRY WHITNEY CLOSSON. Composer

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SOME MUSICAL CELEBRITIES.

Yeatman Griffith Ends Busiest Season

On August 15 Yeatman Griffith closed one of the most notable New York seasons of teaching he has ever enjoyed. The accompanying snapshots are of Yeatman Griffith and some of his prominent artists who have achieved brilliant successes the past season, and have been strenuously working during the summer with him preparing for the coming busy season. One snapshot shows Yeatman Griffith with (left) Alice Moncrieff, the concert and oratorio contralto, and Dorothea Pilzer, mezzo-soprano of the Createur Grand Opera Company; while in the other he is surrounded by Lenora Sparkes (left) of the Metropolitan Opera, and Florence Macbeth, of the Chicago Opera, with, in the rear (left) Belle Ritchie, vocal soprano and vocal teacher, of Fresno, Cal., also president of the Women's Musical Club of Fresno, and (right) Mrs. Griffith. These pictures were taken in front of the Yeatman Griffith studios, West Eighty-second street, near Riverside Drive. Mr. and Mrs. Yeatman Griffith and family have gone to Oteora Park, in the Catskills, where they will remain until September 27, when the New York studios reopen on full schedule.

Glenn Dillard Gunn "A Master Pedagogue"

Glenn Dillard Gunn, who is described by James Gibbons Huneker in the New York World for July 24 as "a master pedagogue of Chicago," has just concluded a brilliantly successful summer term of six weeks in Minneapolis under the auspices of the MacPhail School of Music. The work comprised interpretation and repertory classes, in which forty students were enlisted; normal training classes, and private piano pupils. The interpretation classes developed some excellent talent, and the term ended with a series of recital programs to which the public was

admitted. These offered such compositions as the Cesar Franck sonata for piano and violin, presented by Helen May Hicks and Rudolph Peterson, of the MacPhail School faculty; the "Keltic" sonata of MacDowell, played by Viola Sontag; preludes and etudes of Chopin and Liszt, and lesser works by Debussy, Cyril Scott, Percy Grainger, Bach, and Beethoven. Before the summer term opened Mr. Gunn conducted members of the Minneapolis Symphony Orchestra in performances of the MacDowell D minor and Bostkiewicz concertos, presented by Helen May Hicks and Helen Splenar. Mr. Gunn joins the faculty of the Chicago Musical College in September to conduct the teachers' training and repertory classes and to give private instruction in piano. Such is the demand for his time in Minneapolis, however, that he will spend every Wednesday in that city. (See photograph in illustrated section.)

Elman Decorated

by Belgian King

A cable received in this city Monday from Eugene Ysaye, director of the great music festival just held at Verviers, Belgium, in honor of the centennial of Vieuxtemps, the famous founder of the Belgian school of violin playing and a native of the city, announces that Mischa Elman, who assisted his distinguished colleagues by appearing as one of the festival soloists, was decorated by the King of Belgium in recognition of his services.

Our Own

Sherlock Holmes Jr.

R. E. Johnston, we won't tell you, dining with a lovely prima donna out at her Far Rockaway home. You're some Bob!

Billy Cloudman in his new light gray belted sport suit and white shoes, riding about last Sunday over on Long Island in a swagger limousine, with a dainty bit of femininity at his side. Far be it from me to tell the name of the lady. I am not so ruthless.

Nannine Joseph, of Witmark's, was entering the shoe store at Sixth avenue and Thirty-ninth street last Tuesday morning at 9:35. Was Monday pay day, N. J.?

Fred Vanderpool was hailing a taxi at Thirty-ninth street and Eighth avenue on Monday last about 3:15 p. m. He

had a distinguished looking gentleman and lady with him. Still eating at that little Italian restaurant nowadays?

S. H., Jr.

Willis M. Goodhue Missing

The daily papers report that Willis Maxwell Goodhue, who last season was on the business staff of Fortune Gallo's English Opera Company and is still employed by Gallo, is missing. Mrs. Goodhue has not heard from him since August 15, when he wired her from Kansas City, but did not follow the route which he outlined in the wire. Mr. Gallo heard from him about August 24, asking to have his mail forwarded to New Haven, but when his wife went there to find him, she could get no trace after waiting three days. She is in a state of nervous collapse. If anyone gets trace of Mr. Goodhue, who was supposed to touch St. Louis, Cleveland and Toronto between Kansas City and New Haven, F. Gallo, Aeolian Hall, New York, will be glad to have news of him.

Gray-Lhevinne Dates

Among the Gray-Lhevinne engagements during their fall tour in Montana will be a recital at Missoula under the local direction of DeLoss Smith at the University of Montana. These two musicians also will appear under the auspices of the Woman's Club of Livingston, as well as at Billings, Forsyth, Miles City, Roundup, Lewistown, Great Falls, and other leading cities of that State. There is scarcely a night open for the Gray-Lhevinnes from now until Christmas.

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GUY MAIER,
Pianist.

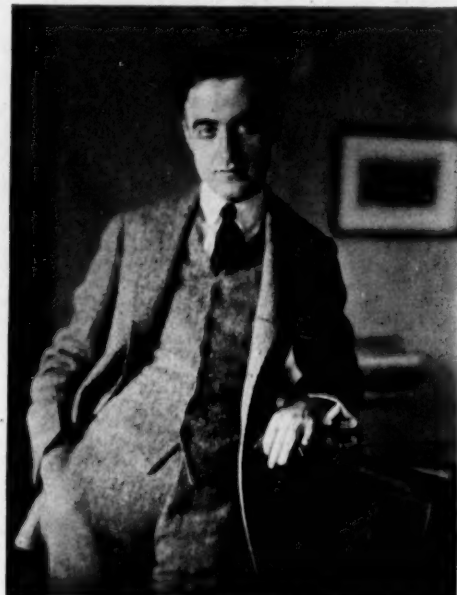
which, on the piano, finds its expression in a surge of musical temperament that produces the most superb results, and is duplicated in conversation by an impetuous speed that gives the listener all the sensation of listening to one of their transcriptions for two pianos, four hands, such as the wild "Orgy" of Ilynski, one of their show pieces, which aroused a staid London audience to shriek approval. They came back from Europe a short time ago and, staying in New York a few days to arrange the details of a contract to play the Chickering piano and make Ampico records—a contract that has now been signed—they dropped into the MUSICAL COURIER office to tell of

their unique concert-trip and other experiences that took place while they were abroad.

There is such a contrast, they agreed, between the attitude of France and England toward music today—and this not because of any lack of enthusiasm or kindness in their reception in France, where they went first. They played first at the home of Jacques Rouché, director of the Paris Opéra, made numerous other private appearances, and gave their recital in the old fashioned but beautiful Salle Pleyel. The concert life in Paris, they said, has sunk to a level where it never has been before. There are innumerable appearances of mediocre—or worse—artists, presenting poor programs in a slipshod way; and without doubt their reports are true, to judge by what has reached the MUSICAL COURIER from other sources. Mr. Maier attributes this largely to the absence of real criticism in

rousing of new emotional activity by the war, an activity which, now that the war is over, employs itself through interest in the arts or the sciences. Messrs. Maier and Pattison gave their first London recital at the home of Mrs. Benjamin Lathrop, head of the American Fund for French Wounded, and their public appearance was at Wigmore Hall. They played there for a typically English audience—that is, an audience typical of new England, for who, a few years ago, would have expected to find a duke genuinely interested in the decidedly modern and exotic music which constitutes most of the Maier-Pattison programs, as was the Duke of Athlone, an eager listener, and such a leader of musical England as Hamilton Harty. The incident of this staid audience being actually moved to shouts—not mere cries of "bravo"—by the demonic fury of the Ilynski "Orgy" has already been related. The two young pianists played at a large number of private affairs and, incidentally, Mr. Pattison found time between appearances to marry a charming young English lady, who has come back with him to make their home in Brookline, Mass. Both pianists were loud in their expressions of admiration for the thoroughly competent way in which their English tour had been handled by Major Rudolph Mayer, son of their American manager, Daniel Mayer, and his father's European representative.

Next season will be the busiest ever for both of them. After a short vacation for Maier and a chance to get settled in the new home for Pattison, they will play to



LEE PATTISON,
Pianist.

gether to open their season at the Berkshire Chamber Music Festival, the end of September. From then until spring they will be almost continually busy, for, aside from their four-hand work, each one has a lot to do as a soloist. Lee Pattison is a fine recitalist, and Guy Maier's special programs for children—real music that the children love—are being performed for an ever wider field. Mr. Maier, by the way, obtained quite a lot of new material for them abroad.

Together they will play no less than ten times with symphony orchestras the coming season, besides doing a lot of two-piano recitals, including the annual New York appearance, which will come on October 13 at Aeolian Hall. They will appear twice with the Boston Symphony Orchestra, twice with the New York Symphony, three times with the Chicago Orchestra, and once each with the New York Philharmonic, Detroit and Cleveland Orchestras, playing the Mozart E flat concerto for two piano, the Bach C minor two piano concerto, and a version of the almost unknown Liszt "Pathétique" concerto, which has been transcribed by Mr. Pattison.

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Paris. There are some able and honest critics, but they are few and far between, and practically all of them write for the periodicals. The "criticisms"—always favorable—in the daily press is, to a large extent, provided at so much per line by hack writers. The intense French chauvinism in art that prevails at the moment also makes any immediate improvement in these conditions seem unlikely. When some progressive leader of broad mind attempts something new—as M. Rouché did at the Opera in presenting Malipiero's "Sette Canzoni"—his reward is hisses and catcalls from "intellectuals" in the audience.

In England the attitude is entirely different. England is interested in music as never before—in good music. There is an inquiring attitude of mind in regard to the newest and best, which is, without doubt, a result of the

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most impassioned moments, and thus the effect of his singing is invariably pleasing to the ear. He has a very agreeable appearance and it seems reasonable to say he has already won his public in New York, as he has that of London and Paris."—*N. Y. Herald*.

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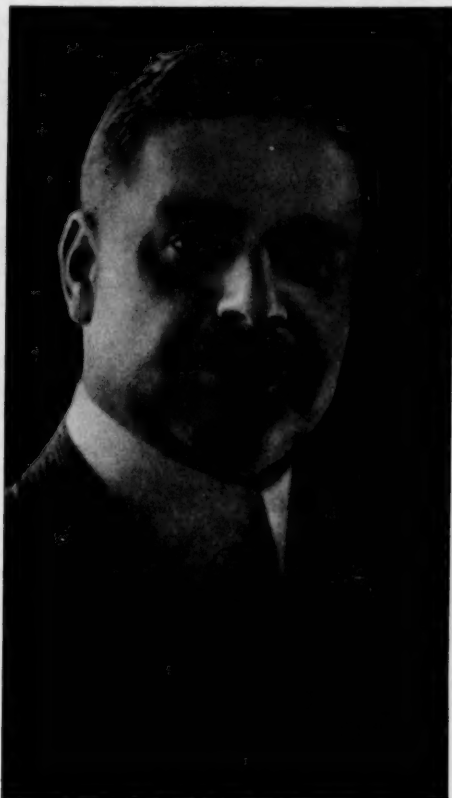
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DUDLEY BUCK,

The prominent teacher of singing of New York, who will reopen his studios for fall and winter work on Monday, September 20. (Ritz photo.)



HELEN STOVER,

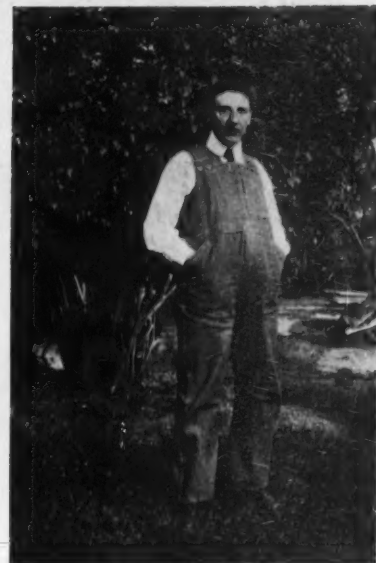
Soprano, a newcomer to the musical field, who sang with much success at the concert held at Long Beach on August 18 in aid of the Officers' Memorial Hall of the Army and Navy Club of America. She was also soloist with Goldman's Concert Band at Prospect Park, Brooklyn, on August 31, and at Columbia University on September 1, being heartily received on both occasions.

BARBARA MAUREL
Needs support—or perhaps it is the tree that needs it, for musically Miss Maurel stands sturdily independent and in the last two or three seasons has become a great favorite all across the country, both through her personal appearances and her fine Columbia records. This summer she is at Schroon Lake, N. Y. (Illustrated News photo.)



ALBERTO JONAS,

The celebrated Spanish piano virtuoso, who is enjoying a vacation at Atlantic City, N. J.



JOSEF LHEVINNE,

Who was one of the distinguished guest teachers this summer at the American Conservatory of Music in Chicago.



THE OLDEST CHOIR SINGER.

Augusta Cottlow, the pianist, with Cyrus Sidney Moors at the edge of the woods in Marlboro, N. H., where Miss Cottlow has been spending her vacation. Mr. Moors, an account of whose activities appeared in the Musical Courier of December 18, 1919, still holds the "longest musical job" on record. At the age of eighty-eight, he continues to sing in the choir where his voice has been heard since he began as a boy soprano of fourteen over seventy-four years ago.



LADA,

The American dancer who has spent a strenuous summer shooting whales and cruising on the Pacific, has just made four records for Pathe. These records will be released in October, and with each will be a descriptive booklet explaining in detail each dance that Lada interpreted. The records are "The Blue Danube," Strauss; Hungarian dance, No. 6, Brahms; "Indian War Dance," Skilton, and "Sweet, Sweet Lady," Spross.



ETHELYNDE SMITH,

Soprano, is seen in the accompanying photograph with Mr. and Mrs. William R. Chapman, with whom she spent a delightful week-end recently at Shelburne, N. H. This fall Miss Smith will fill her third re-engagement as soloist at the Maine Music Festivals, of which Mr. Chapman is the director.



MELVENA PASSMORE AT CINCINNATI.

(Above) A rehearsal in the open; (left to right) Melvena Passmore, soprano; Quintina, basso, and Valle, baritone. (Below) After rehearsal—Manager Thiels and his luncheon guests: (left to right) Mario Valle; Ralph Lyford, director; Melvena Passmore, and A. F. Thiels, manager of the Cincinnati Orchestra.



A GAY PARTY

At the home in Garden City of Florence Perkins. (Left to right) Anna Fitzin, Howard Shelly, Mana-Zucca, Enrique Heniot and Florence Perkins.



ALEXANDER BLOCH'S PICNIC PARTY.

Alexander Bloch, who spent the entire summer at Lake George, recently gave a picnic party to a number of his friends and pupils. The accompanying snapshot was taken on top of Prospect Mount, and shows Mr. and Mrs. Bloch, Ruth Ray, and several of Mr. Bloch's pupils.



GLENN DILLARD GUNN AND A GROUP OF HIS SUMMER PUPILS,
Who participated in some of the programs presented by his repertory and interpretative classes at the MacPhail School of Music, Minneapolis. See story on another page. (Lee Bros., Photo.)



CHARLES W. CLARK

Has just been visiting New York. The photographs show him on vacation at Indian Hill Manor, Camp Grove, Illinois. The well known baritone, besides resuming his teaching at Bush Conservatory, Chicago, will return to the concert field next season, appearing frequently in recital.



JEANNETTE DURNO.

Eminent pianist and teacher of Chicago, is shown in the accompanying photograph "among the roses of Victoria, B. C.," where she has been spending her vacation. Miss Durno expects to return to Chicago about September 6.



NINA MORGANA,

Who sang with Caruso at New Orleans, La., on June 26 and at Ocean Grove, N. J., on August 14. On July 23 the young coloratura soprano was the soloist at the Levisohn Stadium in New York with the National Symphony Orchestra, and on August 19 she sang at the Arcade in Asbury Park, N. J. Needless to say Miss Morgana was enthusiastically received on all of these occasions. (Gualtieri photo.)

Teachers
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(Hartsho
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Crawford
Thomas
Bradford
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MILDRED GRAHAM,

Soprano, photographed recently while on tour in Missouri. To judge by the happy expression on Miss Graham's face she is about to enjoy thoroughly a refreshing drink from the well.



ARTHUR NIKISCH AND

This is the latest snapshot of taken early in August at where Nikisch appeared as enormous success. Dr. Kall the University of Petrograd, European trip. He is the off Angeles Symphony and will on Russian music in the



MME. SCHUMANN-HEINK AND ERNESTO BERUMEN.

The accompanying photograph of Mme. Schumann-Heink and Ernesto Berumen was taken while the young virtuoso was on tour with the famous contralto. Mr. Berumen appeared in more than sixteen cities, including Boston, San Diego, Los Angeles, Salt Lake City and Tacoma, where the concert took place in the great stadium before an audience of about 10,000. The pianist, who has been busy this summer teaching a large class, again will appear next year in many of the leading cities, at the same time keeping up his teaching at the La Forge-Berumen studios.



LESTER DONAHUE,

The pianist, has just gotten back from his successful London campaign and is busy with plans for the coming season, which will soon be announced.



AT THE VILLA CAMPANINI.

During the visit of Herbert M. Johnson, executive director of the Chicago Opera Association, he made a motor trip from Milan to Salsomaggiore, accompanied by Rosa Raisa, Mr. and Mrs. Forrest Lamont, to pay a visit to Eva Tetravini-Campanini, widow of the panini, who is spending the summer at her villa there. 1 and 5, Rimini, Raisa and Lu panini; 3, Raisa and Mr. Johnson; 4, Raisa, Mme. Campanini and Mr. J



GOOD INSTITUTE SUMMER NORMAL CLASS.

Music supervisors become authorized teachers of the Universal instruction in voice culture. First row, left to right: James Mason, Wilhelmina Baldwin (Boston representative), Ola Lewis (Boston), Mrs. Haywood, Frederick H. Haywood (director of the institute), Cecelia Bainton (Boston), Carolina Briar College, Virginia, Walter C. Rogers (Ossining, N. Y.), New York. Second row: B. N. Scudder (New York), Mrs. W. C. Bradford (New York), Mrs. G. J. Welsh, John Colville Dickson (director, College of Music, Pittsburgh, Pa.)



MARJORIE CHURCH.

The young pianist. Miss Church has made Boston her headquarters heretofore, but she is soon coming to New York to make Ampico records, and it is likely that her professional activities hereafter will center principally around the latter city.



GALLI-CURCI.

On the boardwalk at Asbury Park, N. J., where she stayed for a day or two when she gave her concert at Ocean Grove on August 23. (Photo by Bain News Service.)



A SMILING DUET.

Ben Franklin, of Albany (on the left), writes: "It might be entitled 'Close harmony by Florence McDonough, mezzo, and Ben Franklin, tenor-impresario, at Lake George.' Don't worry, the picture was taken by Mrs. Franklin." We promise not to worry!



HELEN YORKE.

Coloratura soprano, who was heartily applauded when she sang Mana-Zucca's "Madrigal" at the Saco Valley Festival Concert in Bridgton on August 17.



GEORGE W. REARDON.

Baritone, of the Criterion Quartet, snapped in Webster City, Ia., just prior to his aeroplane flight there last month.

EXIS KALL. us conductor, ren, Holland, nductor with professor at rned from a y of the Los ecial lectures ater here.



ALMA SIMPSON.

The American soprano, with her white walking stick made from the back bone of a man-eating shark. This stick was presented to her after a recital in British Guiana. Miss Simpson will give her first recital of the season at Carnegie Hall, October 7.



W. GRANT EGBERT, PRESIDENT OF THE ITHACA CONSERVATORY OF MUSIC.

Photographed with a group of his summer students, all of whom are preparing to enter the Sercik Master Classes when the famous violinist comes to America to teach at that school next January. As the time of Mr. Egbert and his assistants now is entirely taken up, on September 22 other classes will be organized in charge of competent pedagogues. Applications to study with Sercik have been received at the Ithaca Conservatory from students and teachers throughout the United States and several European countries. A limited number of scholarships will be offered, a detailed announcement of which will be made in an early forthcoming issue of the Musical Courier.

Italy this Rimini and fonte Cam-Mme. Cam-

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THE MUSICAL COURIER EXTRA

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Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, SEPTEMBER 2, 1920 No. 2108

Aeolian and Carnegie Halls, are booked solidly, as far ahead as January 1, so that no fear need be entertained of any slump in the number of New York concerts this season.

The Austrian Parliament has a bill before it calling for the official licensing of all executive musicians and also of music teachers. They haven't trouble enough in Vienna as it is!

Is there a chance that the tide may turn? Two young Italian students have enrolled with the Boston Conservatory of Music and, mirabile dictu, are coming over from Italy next fall to study music in the United States!

Ivan Narodny informs the MUSICAL COURIER that Jean Sibelius, the Finnish composer, has accepted the scenario of a ballet, "The Girl of the Fourth Dimension," from his pen, and also of an opera, "Vineta." He states that Sibelius is already writing the music of the ballet and will begin the opera when the former is finished. Incidentally there is a chance—say we, not Mr. Narodny—that Sibelius may visit this country during the winter of 1921-22. Perhaps he hopes to place the new works for American production so that he may direct them if he comes here at that time.

The Musical Standard gives a list of the novelties which Sir Henry Wood promises for this year's Promenade Concerts. There are no less than ten by British composers. Among those by foreigners we note a symphonic poem by Henry F. Gilbert, the American, "Riders to the Sea." Nothing corresponds closer on this side to the "Proms" than the Stadium Concerts and it must be acknowledged that the season just ended saw almost no American compositions on the entire list—only a single performance each of Gardner's "New Russia" and an intermezzo by James Dunn, if we remember aright. Neither of these were novelties, although the second had not been played at the Stadium, where the first, however, was given its initial performance in the summer of 1919. This absence of American works was surely not the fault of Conductor Rothwell, but of those generous guarantors who saved money by having as few rehearsals as possible, with the result that there were altogether too many repeats on the programs. Arnold Volpe, for instance, in the previous summer, played no less than twenty-three different American compositions. A comparison between the 1919 programs and those of 1920, which we shall make on another occasion, will

show how the "penny wise, pound foolish" policy of this year's management restricted the artistic standard as far as the programs went.

One of the most consistent performers at the recently ended Stadium season, says the New York Times, was St. Swithin. It rained on twenty-two nights out of the fifty-six.

Roberto Moranzoni, the Metropolitan conductor, sends us greetings from the beautiful Karersee, which (if our geography is not mixed—it's so hard to keep up with boundaries nowadays) is one of the mountain lakes that woke up one morning and suddenly discovered itself to be in Italy after having lived in Austria for many centuries.

Marshal Foch, who, it is understood, attended some performances of Wagnerian dramas while in Germany with the French Army of Occupation, was recently asked—so the story goes—to take under his patronage the proposed revival of Wagner in Paris. He declined, saying: "As for music, I only know the first two measures of 'Madelon.' I can't recall any longer what follows them."

According to Le Menestrel, Tullio Serafin, "the celebrated tenor," has made a tremendous hit at Buenos Aires this summer in the role of Tristan. We once heard Serafin, a very fine conductor who might well be at the Metropolitan, direct "Tristan" and he did it exceedingly well. Can it be that he has thrown down the baton to take up the larynx, so to say, or did he conduct with one hand and sing with the other?

There seems to be an unusually inferior grade of workmen engaged in the composing business in Italy just now. A week or two ago these columns reported that the City of Naples Operatic Prize had not been awarded this year, as none of the manuscripts received came up to what the judges regarded as a necessary standard and now exactly the same thing has happened in the case of the seventh annual McCormick contest. Four operas were submitted to the committee of judges which assembled in Parma in June and none of them was judged worthy of the prize.

On another page of this issue there appears a notice of the Society for the Publication of American Music, calling for the submission of manuscripts from which a selection will be made for the Society's publication for 1920-21. We would merely suggest that, when it comes time to make a choice, the jury refrain from selecting any work by one of its own members, as it did this year. Such action immediately throws doubt upon the much protested altruism of the scheme. In all other contests of which we ever heard, members of the jury are necessarily hors concours. Nor can we understand the mental process of a man who, with a manuscript in the competition, would hesitate a moment to resign from the jury.

Dr. Carl Muck is down at Munich, directing part of the annual operatic festival, owing to the serious illness of Otto Hess, who does most of the Wagnerian conducting there. In fact it is reported that Muck is likely to remain permanently at Munich as grave doubts are entertained that Hess will ever be able to return to his work. There is not enough to eat in the Bavarian capital, but the festival started off promptly on August 7, with a revival of "Hans Heiling," though why in the name of all art, anything as puerile and unimportant as "Hans Heiling" deserves revival in 1920 is hard to understand. The repertory for the first two weeks was as follows: August 7, "Heiling;" 8, "Meistersinger;" 11, Oberon;" 12, "Parsifal;" 13, "Marriage of Figaro;" 14, "Zauberfloete;" 15, "Rheingold;" 16, "Walkure;" 18, "Siegfried;" 20, "Götterdämmerung." The Wagner performances all took place in the Prinz-Regenten Theater and were directed by Muck, while the other operas were performed at the National Theater and directed by Bruno Walter. Among the singers taking part in this year's festival who are known from former appearances in America are Berta Morena, Fritz Feinhals and Heinrich Knotte, former members of the German section of the Metropolitan Opera. Margaret Matzenauer, it will be remembered, climbed the ladder of fame at the Munich opera and there is a new alto there, Luise Willer, promoted after years of service in the

chorus, who is said to have a fine voice and may be looked for over here in a few years.

Frederick Delius' opera, "Fennimore und Gerda," which was in preparation at the Cologne opera in 1914 and abandoned when the war broke out, has just been published by the Universal Edition, Vienna—with German text only, notwithstanding that Mr. Delius is an Englishman. It is in eleven short scenes—the whole piano score runs only to eighty-two pages—and deals with episodes in the life of Niels Lyhnes, the hero of a Danish novel by J. P. Jacobsen. An international opera indeed, written by an Englishman who inclines toward the modern French school in his music, with German text founded on a Danish novel, and published in Austria.

Opera in English has much to struggle against. Sometimes its would-be friends are its worst enemies. Would you, oh, would you, be interested in an appeal like the following? Or would you be repulsed by it, as we were, although our feelings toward the plan and its supporters are of the friendliest? It is, you will note, a "personal" letter and was signed with a rubber stamp which was not even a facsimile of handwriting. Also a lot of us object to being addressed as "Dear Friend" by a gentleman whom we do not even know by sight. Here is the "appeal":

DEAR FRIEND:

We are giving grand opera in English at the — Theater. Think of it! There was hitherto no regular home in this greatest of cities where grand opera could be enjoyed in our own language. You have heard me as Song Leader at recent Victory Dinners, Luncheons, and many rollicking gatherings. Now I ask you for your patronage, enthusiasm and support to help me "put over the top" grand opera in English at popular prices for the American people.

I am sure you will appreciate this opportunity and that you will gladly return to me by next mail, with your check, the enclosed subscription blank for one or more Coupon Books of twelve tickets at \$2.00 each (\$24.00) which is the regular \$3.00 Patron seat specially priced for my friends.

Our productions will be of the highest possible artistic standard and you will enjoy every performance, not only for its musical quality but because every word will be sung in English.

May I welcome you as a Patron at the opening night?
Cordially yours,

If the rest of the world resembles us, such a letter will frighten away more patrons than it attracts. But there's the old bait—a \$3 seat for \$2! In on the ground floor—and through into the cellar. And oh you "rollicking gatherings!"

Max Bruch is seriously ill in Berlin but contrary to expectations he still is holding his own, and his family as well as his numerous friends and admirers hope that his wonderful constitution and recuperative powers will prevail, and that he will regain his health and endurance, an endurance that carried him triumphant through all the hardships and privations of the war. It was only after the death of his wife that he became gradually weaker. She, the well known lieder singer Clara Bruch, was his companion, his helpmate, his inspiration, for whom he created most of his great alto parts. One of the noblest characters, gentle, sweet, self-sacrificing, she died after prolonged sufferings on August 27, 1918, at the age of sixty-five, and left the aged master, then eighty-one years old, heartbroken after forty years of ideal companionship. It is not strange that Max Bruch should have collapsed—the marvel is that he kept on, alert and active, composing works of rare beauty, and fighting against failing strength until last May. It was on the twenty-seventh day of the month that he became dangerously ill and his sons were hurriedly summoned. The veteran composer, however, rallied and although unable to leave his bed and very weak, his doctor now thinks there is a possibility that he may eventually pull through. In the meantime everything is being done for him owing to the generous and timely aid given by his friends and admirers in America. To them, he says, he will owe his recovery, if he recovers. In the meantime his clear, vigorous, creative mind refuses to be inactive and he is composing even though unable to hold a pen to write a stroke. Nothing can better illustrate his indomitable will than a recent attempt to dictate his musical thoughts to one of his most gifted pupils. The attempt failed for the undertaking is well-nigh impossible and the exertion proved too great a strain. But the compositions are completed and only waiting to be reduced to paper. May he soon be able to do so.

VARIATIONETTES

By the Editor-in-Chief

Now that women have the vote, they should set about having themselves engaged as players in symphony orchestras. There is no reason why they should be barred from those positions if they have the necessary qualifications. England is admittedly slow about recognizing the rights of women, but the symphony and theater orchestras of London have been using female players for many years. Where are American common sense and American gallantry in this matter? Come, come, gentlemen of the baton, what's your excuse?

Good old Beau Broadway, of the Morning Telegraph, occasionally lapses into musical comment and nearly always strikes an original angle in his viewpoint. Last week he Thursdayed as follows: "A composer who has just returned from Berlin says that 'anguish is the theme of all the new German music.' Perhaps the Teutonic musicians are still thinking of Verdun, the Marne and Paris. Remembering 'Electra,' I must remark, however, there never was a time when the new German music didn't strike me as 'anguished.' The last time I heard of the composer Strauss he had just obtained a chorus of cats to sing in his latest opera."

And the Beau, continuing about cats, says in another paragraph: "Some ladies, disappointed in love and everything, collect cats, some become welfare workers and most of them open tea rooms in the Bohemian quarter."

Always we are being told how much more musical Europe is than America and how our friends across the sea put us to shame through their wonderful support of operas and concerts. However, here come the Paris Grand Opera and the Paris Opera Comique asking the French Senate for a goodly increase of subvention, pleading that they may have to close their doors otherwise, owing to threatened financial bankruptcy. We are reminded of the song that saddest of all comedians, the late Dan Daly, used to sing in the more or less good old days. Its refrain was, "Same old story; nothing new."

Alberto Jonás picture-postals from the top of Mt. Washington, in New Hampshire: "It's great up here. The only thing lacking is a copy of the MUSICAL COURIER. I couldn't find one." No doubt they were all sold out.

Thoreau said: "Money is not required to buy one necessity of the soul." He must have been thinking of organists. When are the brothers of the stops and pedals going to strike for higher pay?

The world's visible supply of piano and violin concertos is being worn threadbare. There is no telling what will happen unless the composers get to work and furnish new material. Of course the Beethoven and Brahms examples remain as permanent monuments, but even the Chopin and Schumann concertos, which still hold some prestige, are getting thinner and paler every day. Rubinstein, Tchaikowsky, Liszt, have been ripped open and much of their sawdust stuffing has fallen out. We have a feeling that Henry K. Hadley could write a splendid piano concerto, melodious, not too pedantic, and wedded to a brilliant orchestral part. Carpenter's new concerto has not yet revealed itself in these parts. John Powell's "Négre" rhapsody is so good that we should like to see him, too, take a try at the regular concerto form. Somebody should revive the Scharwenka B flat minor concerto—how stupendously Moritz Rosenthal used to play it!—and that very dramatic one by d'Albert. Was it in D minor? Carreño performed it in superb style several times.

"Explanatory notes on a concert program are all right," reflects M. B. H., "if only there were some one to explain the explanatory notes."

Henry T. Finck loves four movement sonatas and symphonies as much as R. E. Johnston loves music critics.

Hooray, hooray, the musical season is hot upon us, for September 20 marks the opening performance here of the annual San Carlo Opera stagione. Impresario Fortune Gallo—he is fortunate indeed—has secured the Manhattan for his season and

also he has engaged Marie Rappold, Alice Gentle and other luminous stars to help shed radiance on his undertaking. The opening will be made with "Carmen." We hear confidential whispers, too, that there may be a "Lohengrin" hearing, with Anna Fittiu as the Elsa, a role she has sung with resounding success in many theaters of Italy.

Will they change the name of "The Bohemian Girl" to "The Czecho-Slovak Girl?"

And will the suffragists finally compel the retitling of two other well known operas, to "Isolde and Tristan" and "Juliet and Romeo"? We always did think that Debussy's opus should have been called "Melisande and Pelleas." Even Melleas and Pelisande wouldn't sound inappropriate in view of the mixed up character of the story.

W. Percival-Monger says that the new Commonwealth Opera planned to begin at the Lexington Theater in September, will pay. The question is, how much will it pay?

We admit that the foregoing is a flippant and even sinister reflection, and in justice to Mr. Monger we must say that he advances many optimistic arguments to prove his point. When any new operatic venture is begun, particularly by Americans, of Americans, and for Americans, one naturally thinks of all the previous failures in the same direction. On the other hand, in the bright lexicon of lyric drama, the impresario ambition blooms deathless through the ages, and mayhap some time and somewhere one of the well meant ventures will succeed. So it might as well be in New York, with the Commonwealth Opera as the demonstrator. At any rate, "its future will be watched with interest," as the music critic knows so well how to say when he doesn't wish to say anything.

The closed season is almost at hand for photographs of male artists holding tennis rackets or strings of fish, and of prima donnas and other female performers raking hay or revealing themselves generously in bathing attire.

"Remember you are only an atom," says Sir Oliver Lodge. Well, remember it, even if you happen to be applauded for playing Beethoven's E flat concerto, conducting "Heldenleben," playing Bach's "Chaconne" or Popper's "Tarantelle," or for strutting about magnificently as the King in some opera written by another atom.

Willy (listening to lady vocal soloist at symphony concert)—"Why doesn't the fellow with the little stick stop beating that woman?"

Nilly—"He's the conductor and he is not beating the woman."

Willy—"Well, if he isn't beating her, then what is she screaming for?"

LEONARD LIEBLING.

A NEW MESSAGE

Tomorrow evening, Friday, September 3, the summer activities of Edwin Franko Goldman's Concert Band come to an end for this year. There will be a concert at Carnegie Hall, October 10—which promises to achieve the unique record of being sold out among the patrons of the summer concerts before even a line of advertising is offered to the general public—and then the organization will disband until next summer, when it will again provide free music for thousands at Columbia Green, with extra concerts in parks about the city. Next year, however, Conductor Goldman hopes to keep his organization intact and, during the winter of 1921-22, to take it on a tour through the country, the plans for which are already being laid by Manager de Bruyn. It is to be hoped that the plans will go through, for it really is selfish of New York to keep so fine an organization exclusively for itself.

It can be said without any fear of exaggeration that never has a better concert band been assembled anywhere in the world than the one which Mr. Goldman has been leading so well this summer and which he promises even to improve for next summer, and in saying this, we speak with a personal knowledge of the abilities of the crack foreign bands. He has picked his men from among the

wind and brass players of the best symphony orchestras and, with sixty musicians at his command, has been able to play effectively a class of music that is seldom heard on band programs. His work has, in fact, opened entirely new possibilities in the way of band music; next summer, for instance, he promises such additions to the repertory as the Debussy "Afternoon of a Faun," and the other night we were astonished to hear the crowd wax enthusiastic over Reynaldo Hahn's graceful little "Si mes vers avaient des ailes," played as a cornet solo—beautifully played, by the way, as is the habit of Ernest Williams. This shows that Mr. Goldman has educated his audiences.

He and his band are deserving of all praise for what they have accomplished already, and they certainly know that they have the grateful thanks of the thousands for whom they make the burden of a hot New York summer lighter. It is, however, a liberal education for the musician as well to see what can be accomplished by a band, playing the best class of music, finely arranged and intelligently conducted. (An orchestra, en passant, can never be effective out of doors.) And it will be well worth while for Mr. Goldman and his men to take this new musical message—for it is no less than that—to the rest of the country as soon as the matter can be arranged.

In the line of freak legislation there is nothing to beat the new city ordinance of Kansas City, Mo., which requires each concert giver to obtain a city license and to turn over five per cent. of the gross receipts to the city treasurer. We imagine that if anyone cared to go to law about it, the ordinance would be banned as class legislation. The simplest way to settle its hash, however, is to stay away from Kansas City, and that is what the good artists are going to do. The first instance of this is the abandonment of the Caruso concert. Kansas City was to have been one of the ten cities which will hear him next month but, learning of the new ordinance, the management immediately gave up its idea of going there. What is Kansas City's loss will be some other city's gain. But where was Brother Fritschy, ye enterprising manager, when that ordinance was passed? We always thought he sort of ran K. C.

Next week marks the annual holding of the Lockport Festival at Lockport, N. Y., an event dedicated to American composers and American singers and players. It is a unique undertaking and one which serves a most valuable purpose in giving hearing to worth while compositions and bringing together for a week of social and musical intercourse many of the country's prominent workers in the cause of tone. A. A. Van de Mark, founder of the Lockport Festival, has done a fine work in keeping the enterprise in existence all these years through his own firm belief in its importance and through his ability to convince his fellow townsmen and townswomen that the American musicians were worth the support Lockport has given them in its financial guarantees that made the Festival successfully possible.

Evidently the Covent Garden opera season this summer was anything but brilliant, either as regards performances or audience. In fact, viewed from a distance, it does not look as though Sir Thomas Beecham was in very great favor at this moment either with the real music lovers or the musico-social world of London. We have a very strong idea that there is going to be a decided struggle between Harry Higgins, the principal pillar of Covent Garden in years past, and Sir Thomas, who deposed him this year, and it would by no means be surprising to find the former back at the helm next year in Sir Thomas' place—in which case, the proposed visit of the Metropolitan forces to London next spring is likely not to take place.

Why has New York no auditorium similar to Queen's Hall, London, where Sir Henry Wood is celebrating his twenty-fifth year as conductor of the annual Promenade Concerts? The Stadium Concerts would attract audiences twice as big, were they in an accessible part of the town. Whether or not the London idea of entirely clearing the main floor of seats—the listeners promenade about during the pauses (hence the name) and stand still to listen to the program numbers—would take in New York, none can tell but many an Englishman "puts on" his pipe—as they say—and in comfort, first learns what good music is from a seat in one of the balconies, where smoking is permitted.

DISCORDS

A great deal of twaddle is uttered by public speakers and writers about the "discords which composers put into their music to heighten the effect of the concords." A composer does not flavor his new made works with discords after the manner of a cook shaking salt and pepper into a pot of fresh soup. Nor does a painter dab in a few red spots here and there to make his picture more brilliant. He paints his tomatoes red and he puts some vermilion fire on the tip of Bar-dolph's nose as occasion requires, but he would no more think of adding red spots for effect than a composer would stick in a few clashes of discord to make the rest of the composition more agreeable. Discords in music must have as good reasons for their presence as scarlet has for glowing in the picture of a poppy field.

Discords in music represent emotional excitement, turmoil, pain, anxiety, longing. Any kind of discord is acceptable to the ear when the emotions of the hearer have been prepared and roused to the necessary pitch. The reason why certain discords in a new work seem unpleasant is because either the hearer has failed to get in touch with the mood of the composer, or the composer is a bungler who cannot use his art to the best advantage. Chopin, for instance, is not an ultra-modern composer to us who know our Ravel and Stravinski. Yet Chopin has written discords as harsh as any the twentieth century has given us thus far. What can be more roughly clashing than for the right hand to play the chord G B D F G while the left hand plays F sharp in octaves? That chord is not at all offensive in the B minor scherzo, because Chopin has placed it only at the emotional climax of the composition just before the final rush. Like a true artist, he has prepared his hearers for it. It sounds natural and musical where it is. But what would it have sounded like if the composer had suddenly begun with such a chord, before the feelings of the audience had been made ready for it? There was a time when that first inversion of a secondary seventh chord with which Mendelssohn begins his wedding march would have been unbearably harsh.

Discords, then, to be introduced to the public, should be placed where the emotional tension justifies them, and where the mind will accept them as appropriate. But the ear soon grows more or less accustomed to a discord and in time will welcome it without the great emotional preparation which was necessary to introduce it first to the ear. Usually the composer's ear is more widely cultured in discord and will accept harsh sounds long before the public has learned to like them. Pope's famous lines about vice, which, by the way, were written in the year of Haydn's birth, might just as well have been written about discord:

Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace.

Many years after Pope's "Essay on Man" was published, Haydn started the world with a representation of chaos at the beginning of his "Creation." We have grown familiar with the face of Haydn's vicious discords during the past century and embrace them as pleasant sounds, confirming what Pope wrote in another part of his "Essay on Man," that all discord is but harmony not understood.

In every concert room today we may hear discords of frightful mien. We may dislike them now and come to like them very much a little later. It is possible, too, that many of them are only passing crazes, samples of a prevailing fashion, which will be discarded and forgotten before long. And some of the discords which are condemned today because they have been crudely used by unskillful composers will be rapturously applauded tomorrow when the great master supports them with the necessary emotional stress, and shows the listener that all discord is but harmony not understood.

We have used the word discord in the popular sense of the term and not in the limited technical sense, which means any note or chord requiring resolution.

MUSIC IN PORTUGAL

There is a general impression that musical life in Portugal does not flourish, but the energy of the Portuguese pianist, José Vianna da Motta, supplies the capital city, Lisbon, with considerable good music in the course of a season. The Symphonic Orchestra of Lisbon, under his direction, gave sev-

enteen concerts during the season of 1919-20, presenting eighty-two works of forty-five different composers. There were fifteen novelties in the list, most of them by Portuguese composers, no less than eleven of these being represented by sixteen works. In May the indefatigable artist himself gave four piano recitals at the Teatro Nacional, playing fifteen of the Beethoven piano sonatas. Senora D. Bertha Vianna da Motta also gave a recital at the same theater, singing a program made up of popular folk songs of different countries.

TREMBLE-O!

"Tremble-O!" That is what one of our friends calls it whenever he hears one of those too frequent singers who seem to think that a human voice is heard to best advantage when it resembles its namesake of the organ, the Vox Humana, called by the irreverent the "Goat Stop." Evidently the trouble is no less prevalent in England than here, for the London Musical News recently devoted its entire editorial page to an article on "Vocal Tremolo." So excellent is it and so entirely does it coincide with our views that we reprint it in full here:

Anyone who has opportunities for hearing present-day vocalists, particularly very young ones, must be struck with the prevalence of vocal tremolo, a well-sounding word which is equivalent to "wobble," the term which we will employ for the purposes of this article. A great number of singers adopt it, but the strange thing is that no one seems to praise it. When it happens, kindly press critics (and they really are inclined to be tolerant with the young singer) let the artists down lightly, using such expressions as "intonation slightly faulty," or "some defect in breath control." What they really mean, but are too polite to say, is, "The singer completely spoils any chance of a pleasurable performance by indulging in a persistent wobble."

Now, all such singers have been taught by someone, and, if blame be justified, a large measure of it must be accorded to the teacher, except in the case, which is not unknown, where a pupil wobbles only when the teacher is not there. In other cases, the fault on the part of the teacher is one of three: either he encourages wobble, or he does not detect it, or is not sufficiently forceful to see that it is eradicated. There may be another reason, however, and that is that the teacher fails to discriminate between tremolo, vibrato, and the trill.

Vibrato is, of course, a virtue, and is a compliment either to the voice itself or to the acoustic properties of the hall or room where the voice is heard, or a combination of both. One must say here, however, that the terms tremolo, vibrato, and trilling are not clearly defined in dictionaries, musical or general, and in most of such books of reference they get decidedly mixed up.

A trill is the rapid reiteration of two notes, a tone or a semi-tone apart, and is one of the most difficult things for a vocalist to accomplish. For each note must be sung accurately, just as one plays the trill on the pianoforte or violin. And a trill is invariably indicated in the score.

But tremolo is a succession of wobbles in the vicinity of the notes intended to be sung, without even striking them accurately. Instead of singing, say, D, the wobbler will give a rapid succession of D sharps and D flats; sometimes, in his or her exuberance, even D double sharp and double flat. He will hover round that note D like a moth to a candle, or will move, to use a somewhat popular term just now, in a vicious circle. And the press critic thinks it time to suggest that the singer lacks breath control, whereas, in nine cases out of ten, it is nothing to do with that at all. The wobbler wobbles with deliberate intent. Hysterical young men and emotional young ladies seem to imagine that a tremulous voice denotes pathos or passion. From whence do they get this notion? Certainly not from the stage, where expressions of pathos and passion are much more common and suitable than on the concert platform. Who ever heard a stage heroine wobble? That is reserved for feeble old men, whose voices are made to quaver because they are supposed not to be able to help it. Perhaps the late Dr. Cummings' well known expression of "tears in the voice" may be partly responsible. But Dr. Cummings did not mean a wobble, still less a persistent one; for all music is not pathos or passion. Even assuming that a wobble is justified occasionally, which we are not prepared to do, the trouble is that singers who adopt it make it persistent and permanent. In other words, it becomes a feature of their regular voice-production instead of a special method for a special effect.

Perhaps the organist, who teaches singing simply because he is an organist (and there are many such who have never had any decent vocal training), is one of the causes of this prevalent method. Can it be that he is thinking of his organ stops, the Vox Humana and the Vox Celeste? Both wobble, but by different means, the former by unequal air pressure, the latter by two ranks slightly out of unison. Does he really think that the voices of human beings and angels sound anything like that?

Vocal tremolo is bad enough in a soloist, but it is to be heard in part-singing also. An eminent musician told us the other day that he recently attended a city dinner whereat a quartet of soloists sang, as quartets are wont to do at these things, the Laudi Spirituali. They all wobbled, and we dare to suggest that even that eminent musician could not analyze the harmony evolved. At any rate, he likened it to "four nannygoats who had lost their young."

Cannot some strong measure be taken to put an end to this sort of thing? It rarely is heard much after the youthful stage, except by those who have not been taught. One never hears a mature artist indulge in it. Neither have we come across any teacher of eminence who advocates it. If there be one, we invite him to give his views, and we invite also those who are opposed to it to suggest a remedy for what we must describe as a very prevalent vocal abuse.

I SEE THAT—

Max Rosen was in a train wreck, but fortunately not injured.

Sousa and his band will play a season of six weeks in Cuba in 1921.

E. Robert Schmitz begins his master piano classes at Carnegie Hall today.

Dwight J. Partello, owner of a famous collection of violins, is dead.

When Cyril Scott comes to America he will lecture at a number of educational institutions.

Ruth Pryce, violinist, won the \$3,000 purse offered by the Province of Quebec.

J. Fischer & Brother are publishing Arthur Hinton's D minor piano concerto.

Robert Hayne Tarrant, the New Orleans impresario, is in New York.

Rhea Silberta's "Yohrzeit" was sung in London by Raymond Ellis.

The San Carlo Opera Company will open its season at the Manhattan on September 20 with "Carmen."

Helene Kanders is enjoying a yachting cruise to the St. Lawrence River and the Thousand Islands.

Harriet Martin Snow, of Chicago, is contemplating transferring her activities to New York.

Mrs. Eva Barnes, mother of Edith Mason-Polacco, died at Rochester, Minn., on August 23.

Moritz Emery will teach exclusively at the Zeckwer-Hahn Philadelphia Musical Academy.

Once each month Alexander Bloch will conduct a violin master class at the Washington College of Music.

"Nina Morgana enlisted herself as a popular favorite by her excellent coloratura singing" at Ocean Grove.

Margaret Matzenauer and Eugene Ysaye will be heard at the Hippodrome in joint recital on September 19.

Willis Maxwell Goodhue, formerly on the business staff of the San Carlo Opera Company, has disappeared.

Benno Moiseiwitsch, the Russian pianist, now in Australia, will return to America in October.

Toscanini's orchestra of ninety-seven musicians will sail from Naples on December 8.

The Commonwealth English Opera Company will open at the Lexington Theatre on Labor Day with "Il Trovatore."

Yolanda Mero will be heard with the National Symphony Orchestra during the early part of the season.

A movement has been started in Paris to remodel the Theatre de Versailles as another opera house.

Issay Mitvitzky, violinist, will make his first appearance in America during 1920-21.

Rosalie Miller is at Seal Harbor visiting Mr. and Mrs. Samuel Merwin, the former a well-known playwright.

Marcella Craft has been honored by the 98th Ohio Regiment.

Sergei Klibansky will return to Seattle next summer and again conduct master vocal classes there.

Leopold Godowsky has been elected a permanent director of the Monroe Oil & Gas Company.

Beatrice Martin, the American soprano, now is under the management of Jules Daiber.

Max Bruch continues seriously ill in Berlin.

Kubelik's twin daughters are scheduled for a concert tour here in the fall of 1921.

Emma Thursby has been spending the summer in San Francisco.

Two Italians are coming from Italy to study at the Boston Conservatory of Music.

Compositions for the competition of the Society for the Publication of American Music must be sent in between October 1 and 20.

Bruno Huhn has returned from East Hampton and resumed his vocal classes in New York.

Owing to professional work, this is the first vacation Francesco Raddi has had in three years.

Grace Hofheimer, pianist, is on a six weeks' tour of the South.

Gabrilowitsch will be the soloist at the opening pair of concerts by the National Symphony Orchestra.

Pryor's Band will not play at Asbury Park next season.

Mrs. A. L. Richards has arranged to chaperon young ladies wishing to study in New York this winter.

The Philadelphia Orchestra was a prominent feature of the nine concerts at Asheville's Week of Music.

Olive Nevin has been filling several concert engagements in Atlantic City.

Eva Liminana, the Argentine pianist, will give a recital in New York the coming season.

Minna Bauer, sister of Emilie Frances Bauer, was fatally injured when struck by an automobile last week.

The Goldman Concert Band will end its season at Columbia University September 3.

The Zurich Conservatory of Music is making a bid for American pupils.

Gutia Casini, the Russian cellist, will appear with Mary Garden on her forthcoming concert tour.

John McCormack is "smashing" all Australian records.

The San Francisco Symphony Orchestra is to have an emergency fund.

Maurice Eisner has two original letters of Wagner and two of Liszt for sale.

Thousands were unable to gain admission to the Galli-Curci concert at Ocean Grove.

Two tours have been booked for Reinald Werrenrath through the South and Southwest.

A gala concert will be given by the Goldman Concert Band at Carnegie Hall on October 10.

The Gray-Lhevinnas have been booked almost solidly up to Christmas.

David Bispham taught on an average of eighty-three pupils a week while in Chicago.

Charlotte Babcock is enjoying a vacation at Harwichport, Mass.

Enrichetta Oneilli, soprano, has signed a contract with the National Opera Company for a forty weeks' engagement. G.N.

CHAUTAUQUANS REVEL IN SYMPHONY SERIES

Six Weeks' Season by Damrosch Organization Proves Notable Addition to Famous Summer Institutions—"Samson and Delilah" Well Presented—Soloists Enjoyed in Song Cycle—"Carmen" Program an Interesting Event—Moncrieff and House in Joint Recital—Patriotic Concert

Chautauqua, N. Y., August 23, 1920.—The New York Symphony Orchestra gave its last concert at Chautauqua Sunday afternoon, August 15. In a short speech before the program opened President Bestor voiced the feeling of the entire audience in his words of appreciation and praise for all the excellent concerts given during the past six weeks under the direction of Willem Willeke and M. Rene Pollain. Little Nancy M. Ruffner, of Charleston, W. Va., carried to the director a beautiful bouquet and was rewarded with the French kiss. Another floral offering was presented by the choir. The program consisted of three numbers—Wagner's prelude to "Die Meistersinger," the same composer's prelude and "Love Death" from "Tristan and Isolde," and Beethoven's symphony No. 5 in C minor. The men of the orchestra and M. Pollain left on a special car that evening for New York. Some of the men will go to their summer homes, while others will fill engagements in and about the city until their season opens in New York the third week in October.

"SAMSON AND DELILAH" WELL PRESENTED

A successful performance of Handel's oratorio, "Samson and Delilah," was given in the Amphitheater by the Chautauqua Choir, the Jamestown Choral Society and the August soloists—Laura Ferguson, Alice Moncrieff, Judson House and Harold Land, under the direction of Walter Bridgman. In all of his arias Mr. House, who was Samson, displayed a voice that was capable and forceful, and Miss Moncrieff, as Micah, interpreted the recitative, "Ye sons of Israel now lament," with pathos and feeling in her rich contralto voice. Mr. Land ably sang the part of Manoah and Miss Ferguson that of Delilah. The choral work was especially effective in "O First Created Beam," "Then Around the Starry Throne" and "Fixed in His Everlasting Seat."

SOLOISTS ENJOYED IN SONG CYCLE

The second song cycle of the season, "Morning of the Year," by Cadman, was given Wednesday afternoon by the August quartet. The number that seemed to claim the most appreciation during the afternoon was Miss Moncrieff's solo, "The Moon Behind the Cottonwood," although Mr. Land's "With Rushing Winds and Gloomy Skies" and Mr. House's "Ode to May" were heartily applauded. The song cycle closed with the ensemble, "O Spirit of the Spring, Delay!" after which Sol Marcossow gave an excellent violin rendition of Sarasate's "Gypsy Melodies."

"CARMEN" PROGRAM PROVES INTERESTING

A unique and interesting reading of the story of Bizet's "Carmen" was given, Friday afternoon, by Ida B. Cole, secretary of the Chautauqua Literary Scientific Circle, assisted by the August soloists. After the reading Miss Moncrieff sang the "Habanera" from the first act, and Mr. Land followed with "The Torcador Song." Judson House, who sang in "Carmen" last winter at the Capitol Theater in New York, gave the "Flower Song" and Miss Ferguson ended the program with Micaela's air.

MONCRIEFF AND HOUSE IN JOINT RECITAL

The following night a joint recital by Alice Moncrieff and Judson House took place in the Amphitheater. The program was well chosen and made a wide appeal. It opened with Mr. House's "Sound an Alarm" from "Judas Macabeus" by Handel, and was followed by a group of four songs by Miss Moncrieff—Dowland's "Come Again," Brahms' "Love Song" and Grieg's "The First Meeting" and "Thy Warning Is Good." Four songs by Mr. House were so vigorously applauded that he responded with the encore, "I Hear You Calling Me" (Hartford-Marshall). A duet, "Home to Our Mountains" (Verdi) and a few more solos completed the program.

SUNDAY MUSIC

The Sunday music for August 22 was especially fine. For the morning service there was a trio by the August soloists and the choir sang "The Heavens Are Telling" from Haydn's "Creation." At the Sunday evening song service there was a baritone solo, "Come Unto Him" (Coenen), by Harold Lamb; a soprano solo, "Come, Ye Blessed" (Scott), by Laura Ferguson; a tenor solo, "My Hope is in the Everlasting" from Stainer's "The Daughter of Jairus," by Judson House, and a contralto solo, "Like as a Heart Desireth" (Allitson), by Alice Moncrieff. Miss Ferguson and

Messrs. House and Land gave the trio from the "Christmas Oratorio" by Saint-Saëns. The service closed with the Pilgrim's Chorus from Wagner's "Tannhäuser."

PATRIOTIC CONCERT

In keeping with National Army Day, which was celebrated last Saturday, a patriotic concert was sung in the Amphitheater by the August soloists and the Chautauqua Choir, under the direction of Mr. Bridgman with Henry B. Vincent at the organ and Mr. Shattuck assisting at the piano. One of the best liked numbers on the program was Kelly's "O Captain, My Captain," rendered by the quartet. The final chorus, "Let the Hills Resound," was the most effective work of the choir. The singing of the "Star Spangled Banner" closed the program.

George Fergusson's Busy Summer

George Fergusson (right), internationally eminent vocal teacher, is here seen playing golf with his manager, Sherman K. Smith, at Northport, Maine. Mr. Fergusson is conducting a summer studio for the benefit of many old pupils



GEORGE FERGUSON,
Vocal teacher.

who, having positions or studios of their own, were not able to come to him during his regular studio season. It's a great little camp and many friendships made in the days of the Berlin studio are being renewed here. Among the pupils are Clara Garlock, Oswego, N. Y.; Frances Ward, Switzerland; Dorothy Neff, Boston, Mass.; Elsa Haury, Rock Hill, S. C.; Gertrude Tingley, Providence, R. I.; Florence Beckett, Indianapolis; Betty Williamson, Charlestown, S. C.; Kate Cheesman, New York City; Blanch Fleming, Boston; Edith Lucille Robbins, Lincoln, Neb.; Jessica Schwarz-Morse, Boston; Fremja Loettiger, Sweden; Gladys

Cyr, Waterville, Me.; Charles Stratton, Clarksville, Tenn., and J. Francis MacNichol of Augusta, Me.

Mrs. Schwarz-Morse will be remembered as a former member of the Boston and Chicago opera companies. Bernice Fisher, of the old Boston Opera Company, is another member of the colony.

Diaz Gives Recital in Southampton

Rafaelo Diaz gave a song recital in the beautiful summer home of Mrs. William H. Hirst at Southampton, L. I., on Sunday afternoon, August 22, before an audience of seventy-five prominent people of this fashionable resort. Mr. Diaz, who was in exceptionally fine voice, charmed the audience by his highly finished and artistic singing. Following the concert, Mrs. Hirst served her guests with a buffet supper.

Emery to Teach at Zeckwer-Hahn Academy

After September 9 Moritz Emery, formerly of 1530 Walnut street, Philadelphia, Pa., will teach singing exclusively at the Zeckwer-Hahn Philadelphia Musical Academy.

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Mary E. Breckisen, 354 Irving Street, Toledo, Ohio.
Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas;
Houston, Texas, November 10; Dallas, Texas, January 12.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.
Adda C. Eddy, Bellefontaine, Ohio, September 8.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Curry Fuller, Rochester, New York.
Cara Matthews Garrett, Bay City, Texas.
Normal Class, August 25.
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
Winona Hill, 75 Sprague Avenue, Bellevue P. O., Pittsburgh, Pa., November 1 and March 15.
Maud Ellen Littlefield, Kansas City Conservatory of Music, Kansas City, Mo. Sept., Tulsa, Okla.; Oct., Independence, Kan.; Nov., Phillips Univ. Enid, Okla.; Jan and Feb., 1921, Kansas City, Mo.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
Carrie Manger Long, MacBurney Studios, 608 Fine Arts Bldg., Chicago, Ill. Classes held monthly beginning August 20, September, October and November.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas Texas.
Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.
Entire season, Chicago, beginning October 1.
Virginia Ryan, 1115 Washington Street, Waco, Texas, October 1, 1920, and February, 1921.
Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.
Mrs. Ura Synnott, 824 No. Ewing Avenue, Dallas, Texas.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Mrs. H. K. Watson, 124 East 11th St., Oklahoma City, Okla.
October 13, Oklahoma City, Okla.
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.
Clara Sabin Winter, 410 No. Main Street, Yates Center, Kan.
Mattie D. Willis, Classes New York, Carnegie Hall, Room 915, September 14 and June 6; Waco, Texas, November 15 and February 7.

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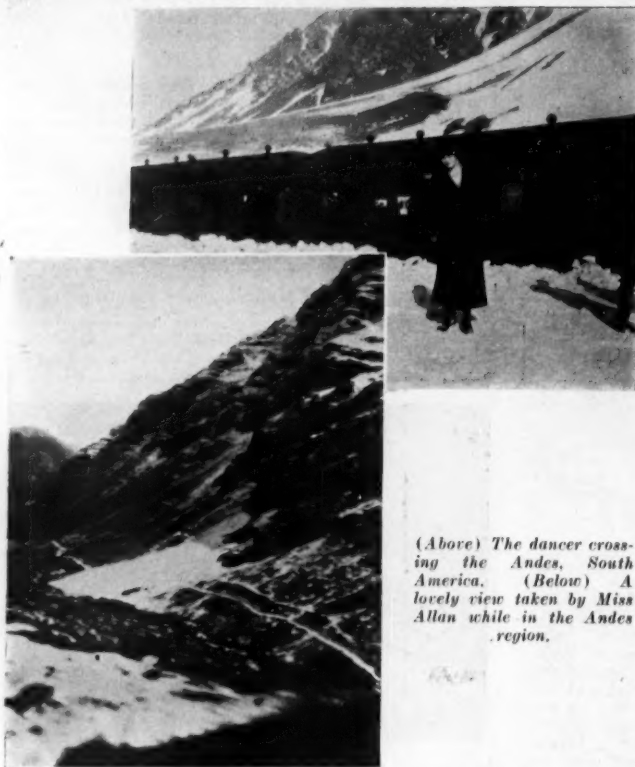
SNOWED UP IN THE ANDES

By Maud Allan

After patiently waiting a week in Mendoza, the city that some years ago was levelled to the ground by a stupendous earthquake, the line was at last cleared. For days the snow plows had worked incessantly; fall after fall of snow had interrupted communication with Chili. On Sunday, June 13, at 6 a. m., our narrow gauged train slowly climbed the wonderful mountains, the Andes, which were bathed in the sunlight.

The air was biting and the train inadequately heated (in fact, the only complaints one has to make about South America in the winter are the cold trains and hotels). The first point of interest we passed was Puente del Inca, where still exists the natural bridge of the ancient Incas, who are supposed to have been a Migration of the Atlantians, who were a high civilization which flourished over thirty thousand years ago—at least Hindu sacred literature tells us so. These ancient folk lived on a great continent, so it is recorded, which now reposes safely ensconced at the bottom of the Atlantic Ocean, its flora, doubtless, still contemplating in puzzled meditation the whyness and whereforeness of the erstwhile transformation of its human population to variegated mermaids, mermen, mer-children and other finny denizens of the deep. Near Puente del Inca are natural hot sulphur springs, which act as a magnet to the jaded city folk, who have turned the place into a summer resort.

As we ascended, we saw the snow on the ground and mountain slopes, reflecting the sun's rays in a multitude of lovely ways. Alternately all the tints of the spectrum scintillated from the crystals of snow, which sparkled like Christmas frost in Europe. Sometimes it was a pale pink that overspread the pure white of the snowclad peaks; at other times purple, and so on through the category of the shades of colors.



(Above) The dancer crossing the Andes, South America. (Below) A lovely view taken by Miss Allan while in the Andes region.

It is in the midst of the purity and rigid beauty of nature's handiwork that one realizes the moral influence of beauty and the significance of color. The most expressive and attractive symbols of ancient antiquity were their colorful precious stones. An instance in the Bible of the impressive use of beautiful stones is the description of the magnificent breastplate called Urim and Thummen. It says in the twenty-eighth chapter of Exodus, verse 15-21: "Thou shalt make the breastplate of judgment with cunning work, after the work of the ephod thou shalt make it; of gold and of blue and of purple, and of scarlet and of fine twined linen shalt thou make it. Four square it shall be being doubled; a span shall be the length thereof, and a span shall be the breadth thereof. And thou shalt set in it settings of stones, even four rows of stones; the first row shall be a sardis (ruby), a topaz, and a carbuncle; this shalt be the first row. And the second shall be an emerald, a sapphire and a diamond. And the third row a ligure (cyanus), an agate, and an amethyst. And the fourth row shall be a beryl, and an onyx, and a jasper. They shall be set in gold in their inclosing. And the stones shall be with the names of the

children of Israel, twelve according to their names, like the engraving of a signet, every one with his name shall be according to the twelve tribes."

In ancient sacerdotal days this gorgeously jeweled breastplate was regarded as a special instrument in bringing through from the heaven world flashes of truth. This faith was based upon the deepest philosophy concerning the eternal verities, which maintain that all beautiful physical things are expressions of inward truths. The partial appreciation of this philosophy indicates in a small measure my persistence in experimenting in stage lights; for the art of illuminating scenes in plays and dances is yet to be fully born.

Not only did we see beautiful color and form on our trip across the Andes, but we heard the dashing music of the torrents that swish and swirl and rush in a wide open bed alongside the railway line, making intermittent melody that threads through the harmony of colors and mountain slopes and peaks.

Not very long ago the mountain summits vomited forth a phenomenal quantity of water, and at Cacheuta, a summer resort on the slopes of the Andes near Mendoza, several rooms of the hotel were washed away, drowning in quite a tragic manner seven women and five men. The power from this waterway was formerly used by the electric lighting plant in Mendoza, but of recent years the power has been procured elsewhere.

Near Las Cuevas—whereby hangs a tale which I will unfold later—we saw the beautiful Tupungate, the second loftiest in the Andes. The highest point the railway touches is at Las Cuevas, and this is where we were snowed up for nearly a whole day. The snow was fifteen feet high, and owing to the fact that we were compelled to remain so long in such an unaccustomed altitude our train was soon converted into a hospital, for some of the passengers began to faint. One gentleman turned blue in the face and another near me was helped back to consciousness by the aid of my smelling salts. The dining car had been left behind, and so all we had to eat and drink from 10 in the morning until 4 o'clock the next morning were biscuits and tea, procured at an alleged hotel by some of the heroic gentlemen who climbed the snow piles to get there. Their description of the hotel was whimsical. It consisted of three rooms; one large bar room such as one sees in cowboy moving pictures when there is some shooting to be done, two wooden tables, a few chairs, a stove, two cats, two dogs, and a unique door through the entrance of which

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Photo by Oscar Maurer

MAUD ALLAN,
The symphonic dancer.

one stepped upon two barrels of beer and jumped to the ground. At Con Comara, a point eighteen thousand feet above the level of the sea, there is a sentimental and artistic touch of a deeply religious nature, which punctuates agreeably the path of the muleteers who forge their way alongside of the dangerous precipices. It is a monumental statue of the Christ, set on a high peak by the Argentinians and Chilians at the meeting of their borders. Underneath it, but several thousand feet lower, is a three mile tunnel, through which our train passed. These two nations after their last quarrel agreed to clasp hands (partly through the instrumentality of England) in an eternal peace, and the colossal statue of the Christ on their border was placed there as a symbol to brood over the brotherhood of the two nations, whose mother tongue is Spanish.

Erno Dohnanyi to Tour America

Erno Dohnányi, the eminent Hungarian pianist and composer, will return to America for a concert tour next season under the direction of Jules Daiber, and will appear with the various orchestras on tour.

Edna Minor Praised as Violinist and Teacher

Edna Minor, violinist and teacher, spent a portion of the summer in beautiful Saratoga Springs, following a busy season in New York. She has achieved a reputation as a soloist, notices from cities in New York, Connecticut and New Jersey testifying to this as follows:

Miss Minor won in her own right, by her own effort. She handles bow broadly, with true and pure intonation; her double stopping is excellent, and her appreciation of the intent of the composer, as well as her technical conveyance of it to the audience is just and facile. The sonata by Edwin Grasse has a human vivacity, which Miss Minor caught with great fidelity. There is promise of a career developing in the achievement which comes from authority.—Troy Times.

Miss Minor is a remarkably fine violinist of much breadth, finish and power.—New London Telegraph.

Miss Minor is a charming artist. Her tone is large and flexible, and she has a delicate sense of rhythm. Her shading is subtle, and her playing emotional, without exaggeration.—The Orange Chronicle.

Nothing regarding a teacher is as convincing as the unsolicited and enthusiastic praise of a pupil, and Georgia



EDNA MINOR,
Violinist and teacher.

Price, who is both violinist and harpist and was on a Chautauqua tour last spring in the South, at which time she wrote as follows to Miss Minor:

Rocky Mount, Va., May 29, 1920.
Every day I've thought of you and been grateful to you for the help you gave me. We have had a wonderful month. I feel, as Dr. Geisel used to say, "We are God's spoiled children." The people in North Carolina have been more than good to us. We have had every attention and great audiences. You wouldn't believe how I've "put the violin over." I'm amazed each day! I play three numbers on each program, and always there are requests for more violin. I can hardly believe it, but I feel each day that I hold the audience with me for every note. The circuit director came to me one day this week and said, "Your violin work is beautiful." We have from 300 to 1,000 people at each session. It is great to hear the storm of applause after "Fairy Tale," and I always have to go back for bows. One of the superintendents, who was with us last summer said to the manager at Wilmington, "Miss Price has improved 100 per cent.," and from the last conference at Atlantic City a friend wrote me, "They were always talking about you a great deal, and said that from an uncertain quantity last summer you had grown to be one of the 'worth while' on Chautauqua." I tell you all this, for I feel I owe so much to you. I'm coming back to you as soon as I can. Much love and all good wishes from

GEORGIA PRICE.

This genuine but modest letter gives some idea of Miss Minor as a teacher and the results she accomplishes. The immediate effect of the playing of successful pupils is inquiry as to the teacher; already there are inquiries from the South.

Elizabeth Armstrong and Aimee Hutchinson are both pupils of Miss Minor, and are excellent violinists and teachers. It appears that Miss Minor is successful in a double way in producing superior solo violinists and teachers.

Alaskans Show Interest in Marie Zendt

Extract from the Ketchikan (Alaska) "Chronicle" of July 5, 1920.

Marie Sidenius Zendt, the soprano, who is to give a concert under the auspices of the Ladies' Aid of the Methodist church at the Red Men's Hall tonight, was at breakfast when an interviewer arrived this morning.

"You must interview me over my grapefruit," was her cheery greeting. "You know," she continued, "if you were going to interview some singers you would find them in bed."

"I am glad I came to Alaska this trip," she said, "I am feeling much better than I did when I left Seattle, and I surely needed a rest then. I had just gotten through being the only woman soloist with the United Swedish Singers at Portland, and that was some job, too."

"But what I want you to tell the people of Ketchikan for me is that my concert will contain numbers of interest to everyone. Some people may think that it is going to be too classic for them. It won't be, though. I am going to sing a number of old Norse folk songs. I will explain the historic settings of some."

Mme. Zendt should know how to keep her word, for she was born in Sweden. She came to America while a small child. She has sung in all parts of the United States. The past two years have been spent largely in New York where she has been soloist for a number of singing societies. But such facts are serious and Mme. Zendt is by no means of a serious nature.

This morning she sat and told stories of herself and travels. She has a way of making a person feel "comfortable" in her presence. Among the numbers on her pro-

gram tonight are: "Joy of the Morning," Wares; "Songs My Mother Taught Me," Dvorák; "Lo, Here the Gentle Lark," Bishop; "Values," Vanderpool; "From the Land of the Sky Blue Water," Cadman; "Love's Admonition," Rys Herbert; "Smilin' Through," Penn; "The First Robin," Lillian Blakemore Hughes; Swedish folk songs: "Fagelns Visa," Soderberg; "Nor Jag Blef Sjutton Ar," Hoad Jag Har Lofvat," Soderberg; "Norwegian Echo Song," Thrane; "Homing," Del Riego; "Ho, Mr. Piper," Curran; "Believe Me if All Those Endearing Charms," Irish; "The Wind's in the South," John Prindle Scott; "The Kerry Dance," Molloy; "Mighty Lak' a Rose," Nevins; "One Fine Day" (from "Madame Butterfly"), Puccini.

Edgar Nelson Returns from**Triumphal Tour of Sweden**

Edgar Nelson, of Bush Conservatory, the well known conductor and pianist, has just returned from a brilliantly successful tour of Sweden with the Swedish Choral Club of Chicago. He brings word of the extraordinary successes scored by the Chicago organization and Gustaf Holmquist (also of Bush Conservatory) the American basso, who was the official soloist of the organization.

Mr. Nelson reports that the club had a veritable triumphal tour during the series of thirty-eight concerts which were given. Everywhere the singers were greeted by capacity houses, and always crowds two and three times the size of the audiences were gathered outside the building, who waited until the concert was over, and refused to leave until the club gave additional encores.

Mr. Nelson and Mr. Holmquist were decorated by the King of Sweden, as reported by the news dispatches, on the Fourth of July, and everywhere the dignitaries and social leaders welcomed the chorus and their conductor.

"We found the Swedish people warm hearted and generous to a degree," said Mr. Nelson the other day in discussing the tour with a representative of the MUSICAL COURIER. "The cordiality of their appreciation spurred us on to our best efforts, and the response of the immense audiences was most satisfactory."

"We sang thirty-eight concerts with no open dates, and sometimes two concerts a day. Often we gave extra concerts to the crowds who gathered outside the building unable to gain admission. On one occasion we gave a memorial concert at the grave of John J. Erickson, the great Swedish inventor, at Phillipstat."

"We also gave a special concert by the king's invitation at the Royal Palace, and I found a real pleasure in the king's splendid personality and his real democracy. He is a fine man. I enjoyed a long talk with him. He took pity on my staggering Swedish and talked in a beautifully pure English with me for almost an hour."

"I was delighted with the evidences of long standing musical culture found everywhere in Sweden. The splendid men's choruses are found in all the large cities, and the chorus and orchestra are a most important feature of the great Universities of Upsala and Lund."

"It is expected that the men's chorus of Upsala University will make a tour of the United States under the leadership of Hugo Alfven next season, and we will then hear some marvelous chorus singing. It is a fact that the Swedish people have always had splendid men's choruses, but very seldom a mixed chorus. So there was naturally much interest in the performances of the Swedish Choral Club."

Mr. Nelson modestly did not wish mention to be made of the enthusiasm which Hugo Alfven, the great Swedish composer, expressed for his work as conductor, but he assured the chorus personally that they would win laurels in any country—high praise from one of the foremost of the modern musicians.

Alfven showed Mr. Nelson the score of his last symphony, the fourth, which has just been finished. It is scored for full orchestra with two solo voices and piano, and will doubtless soon have American presentation. Chicago musicians will, of course, remember the performances of his earlier symphonies by the Chicago Orchestra in recent seasons.

Mr. Nelson has brought back with him some new music for the coming season, and has also arranged for an exchange of music during the year, specializing in the works of American composers, who will thus have a hearing on the other side of the Atlantic.

The programs given during the tour—which were, by the way, sung entirely from memory by the chorus—contained much American music, which received very favorable comment from the critics in all the cities.

From every aspect, the tour of the Swedish Choral Club was a great success, and the leading spirit in making the arrangements and carrying them out was Charles W. Peterson, the club president. Mr. Peterson, who is a loyal Chicagoan, is the kind of patron of art who backs up his words by deeds—a new and most desirable element in this community. From the beginning of the project he assumed the active management and stood at the head of the guarantors who made the trip a possibility. So great was the success of the trip from the financial end, and the response from the Swedish people so substantial, that there will be practically no deficit—a remarkable feat in itself.

The trip was planned in connection with the American-Swedish Foundation, and carried, together with the chorus, an exhibit of 100 pictures and pieces of sculpture by Americans of Scandinavian descent, which was on exhibit at Stockholm, Malmo and Gothenberg while the club was on tour.

Such an undertaking as this trip has been, so successfully carried through, has brought Chicago the highest credit and prestige in European musical circles, and an ever increasing reputation as an American center of music.

Mr. Nelson and Mr. Holmquist will resume their teaching at Bush Conservatory at the opening of the fall term on September 14, and their classes are already heavily booked for the season.

Stanley and Hackett to Give Joint Recital

Helen Stanley, soprano, and Arthur Hackett, tenor, have been booked for a joint recital at Greenville, S. C., under the auspices of the Music Club and the Chamber of Commerce. The joint appearance of these artists makes an effective combination, as the qualities of the two voices blend exceptionally well in duets.

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Sincerely yours,
(Signed) Agide Jacchia

John J. Hattstaedt a Good Raconteur

Just back from his vacation in Charlevoix, Mich., John J. Hattstaedt, president of the American Conservatory, was encountered by the writer toward the end of the week on Michigan Avenue in Chicago. After exchanging the usual greetings, Mr. Hattstaedt volunteered two stories concerning Lhevinne. Both deserve space.

"During the summer course at the school, Josef Lhevinne, who was one of the guest teachers, invited several colleagues to journey to Evanston to the house of Mrs. Marshall, where the Lhevinnes had made their home while in Chicago, to partake of a meal. Before dinner, Lhevinne asked Bispham and myself to come down in the basement where he would show his prowess with the gun. Hanging in the further corner of the basement there was a target and Lhevinne, with a left-hander, proved his fettle, hitting the bull's-eye twice in succession. Then he shot three or four more times, hitting quite a bit away from the mark. He then asked Mr. Bispham if he wanted to shoot. The gifted baritone, who also taught at the school, declined at first, stating that he had not had a gun in his hand for at least ten years. 'Try anyway,' answered Lhevinne. 'You won't kill anybody.' To my surprise and to Lhevinne's dismay, Bispham made the bull's-eye three times in succession and his next two shots were quite close to the mark. The hour was late and I was quite hungry and hoped that my host would ask us to move up to the dining room, but Lhevinne was quite excited. 'I can beat you Bispham, let us have another round.' I tried to persuade Lhevinne to postpone the tournament to another day, but the pianist insisted and at his next trial he won over Bispham by a good margin. Then he showed us how well he could manipulate the pistol, striking the bull's-eye four times out of six. Not bad for a left-hander."

"I have another story about Lhevinne," said Hattstaedt, "and this will show the true calibre of the man. When I

signed a contract with Lhevinne early last spring, he stipulated that twice during the summer course he would be granted permission to go to New York, desiring for each visit three days leave of absence. As I objected at first, he insisted, telling me that he had signed a contract for two concerts in New York, that he could leave on the Century one day, appear in New York the next, and travel back to Chicago the third day. I acceded to his demand when he agreed to remain for the summer term six weeks instead of five, thus the pupils would not suffer for his congé. After two weeks, Mr. Lhevinne came to my office and said 'tomorrow I leave for New York for my concert.' I said 'good and well.' Judge my surprise when I heard that those two dates were fictitious, that Mr. Lhevinne's desire of going to New York on those two days was only to wish a happy birthday to his two sons, and the reason I got the truth was that previous to his second visit, I caught him laden with packages, hailing a taxi. 'What are all those boxes of candy?' I shouted. 'That's for my boy. His birthday takes place tomorrow. That's why I go to New York. Good-bye. See you day after tomorrow.' When Lhevinne returned I said 'Was your first date in New York as important as your second?' 'Just as important,' he said. 'It was the other boy's birthday and I have never missed wishing him a happy birthday, but could not tell you that silly reason before signing the contract, so excuse the fib.'"

Hattstaedt enjoys the story, which he related far better than it is here reported. Another story that Mr. Hattstaedt narrated will be kept precious until after the vacations, as it is a fish story and might be used just now by other musicians coming back from their vacation, as their own.

R. D.

Mildred Wellerson in Belmar

Mildred Wellerson, the ten-year-old cellist, is now spending the balance of her vacation in Belmar, N. J.

The young virtuosa has refused several engagements so as to be able to enjoy a complete rest preparatory to filling her numerous concert and recital dates for the season 1920-21.

M. B. A. Sunday Concerts Attract Attention

Misha Appelbaum, whose recently established Musical Bureau of America has already under its management the three artists, Helen Yorke, the coloratura soprano; Carlo Enciso, tenor, and Richard Czerwonky, has just returned from Maine, where his wife, Helen Yorke, appeared at the Bridgton Festival, and found an accumulation of mail in which were many expressions of interest in the coming series of concerts which will be given Sunday evenings at the Lexington Opera House, commencing September 19. Some of these letters contained expressions of thanks for having the bulk of seats at \$1.50 and under (although some higher priced seats will be on sale). Some have asked for subscriptions for the entire season.

Misha Appelbaum commented upon this in the following manner: "We are giving the Sunday evening concerts primarily to make money, but we also intend to give the public of Greater New York a rare treat by being able to hear many of the good artists at reasonable prices. This has a two-fold effect. It will enable many who could not afford \$3 seats to hear a great artist for \$1.50, and it will probably attract many who can afford a \$3 seat, but who do not make it a practice to patronize musical events, and they, after hearing the great artists once or twice, will become habitual attendants even at higher prices. Artists like Matzenauer, Godowsky, Rosen, Seidel, Bauer, Bonci, Helen Yorke, Enciso, Czerwonky, Stracciari, etc., will appear; and in addition to these artists we shall aim to give an opportunity to real fine artists who have not yet become famous. Musical students, clubs and societies interested in these concerts and who wish to attend in large bodies will receive a special professional discount."

Eva Liminana to Give New York Recital

Eva Liminana, the talented young Argentine pianist, is now under the exclusive management of John Wesley Miller. Miss Liminana graduated from the Santiago Conservatory of Music, completing a regular nine year course in four years and obtaining the highest marks in all examinations, being finally distinguished by the honorable mention of the director, an honor never before bestowed. The Chilean Government offered her a scholarship in Europe. The Argentine Government sent Miss Liminana to Germany to study music for four years under the eminent professor, Martin Krouse, after winning a scholarship contest.

Miss Liminana is exceptionally talented and possesses the qualifications of a great artist. She will give a recital in New York during the coming season.

Rosalie Miller Vacationing in Maine

Rosalie Miller, after a very busy 1919-20 season and a particularly active summer, has left New York for a well deserved vacation at Seal Harbor, Me., where she is visiting Mr. and Mrs. Samuel Merwin, the former the well known playwright and author. During the warm months the soprano has been filling a number of concert engagements, among them soloist with the New York Police Band at Prospect Park, Brooklyn, August 1, and with the National Symphony Orchestra at the Lewisohn Stadium, August 13. Miss Miller also has been preparing roles for her engagement with the San Carlo Opera Company.

Lankow's Colorado Success

The following letter tells its own story:
THE COLORADO CHAUTAUQU AND SUMMER SCHOOL.
Boulder, Col., August 18, 1920.

Mr. R. E. Johnston, New York City, N. Y.:
MY DEAR SIR: I take this means of informing you that the concert given at the Colorado Chautauqua during the season of 1920 by Edward Lankow was a marked success. This artist not only has a wonderful voice which gives great pleasure to his hearers, but he is also a most pleasing gentleman with whom to do business. Mr. Lankow holds high rank among the many singers whom we have had at our Assembly.

Yours, very truly,
(Signed) F. A. BOGGERSS.

WHERE THEY ARE TO BE

Ellerman, Amy:
Perham, Minn., September 2.
Diaz, Rafaelo:
Asbury Park, N. J., September 2.
Mahnomen, Minn., September 3.
Schumann-Heink, Mme.:
Concord, N. H., September 5.
Martino, Giovanni:
Asbury Park, N. J., September 6.
Patterson, Idelle:
Lockport, N. Y., September 6.
Miller, Ruth:
Asbury Park, N. J., September 6.
Wheatley, Walter:
Asbury Park, N. J., September 6.
Mikova, Marie:
Casanova, N. Y., September 8.
Hughes, Edwin:
Lockport, N. Y., September 10.
Ponselle, Rosa:
Worcester, Mass., October 8.
Bauer, Harold:
Boston, Mass., October 15.

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REVIEWS AND NEW MUSIC

THE ARTHUR P. SCHMIDT CO., BOSTON AND NEW YORK

Music to the Electra of Sophocles, by Charles Sanford Skilton

The house of Atreus and their unhappy days have caused many a high school and college student hour of bitter labor, for sooner or later we all were given our stint to do in the translating of the classic Greek tragedy. King Agamemnon and his hosts, the unfaithful Clytemnestra and her Aegisthus, Orestes and that lot of old timers, were seemingly invented just to aggravate American school boys, just as "Wilhelm Tell" and "The Lady of the Bell" were put together by Schiller in order to make school days miserable. At least so it seemed to many of us!

Mr. Skilton knows The Electra thoroughly and has deeply penetrated into the Grecian poem. He has planned this work for a speaking cast and attendants, a chorus of fifteen women singers, and a dramatic reader, like the "Chorus" in the Oberammergau Passion Play. He says that the chorus might be reduced to four women singers, if necessary. Six funeral dancers add to the effect of the performance. As to the accompaniment, the piano alone could be used, with as many orchestral instruments as are available. Full orchestration is also to be had of the Schmidt Company. The performance takes about two hours, and requires a minimum amount of scenery, some shrubbery, an altar, a door and two long benches for the chorus being the essentials.

The work begins with a majestic prelude in D minor, and at once a priestess enters with a lighted altar flame, she lights the altar flame, invokes the gods below, while the music becomes more fiery. The Tutor, Orestes and Pyades enter, following a big climax of the music, and Scene I, the spoken dialogue, takes place. To sustained chords Electra starts her monologue, "O purest light! and air by earth alone measured and limited, how oft have ye heard many a piercing moan, etc." This music becomes agitated, with chromatics, triplets and full chords. The chorus enters, a strophe follows, all of it accompanied by music; there is a canticum, Electra talks, the chorus sings, in unison, strophe III follows, rest less music accompanies the entire scene. Then comes Clytemnestra's Dream, and the first choral ode, in four voiced harmony (for women's voices). A chorus in unison, with harp-like accompaniment comes next, being one of the best features of the work. Thus far to Scene V, which opens with music marked "in barbaric style," the same being in three-measure groups, an original effect. The "address to the urn" is unique, all of it having difficult piano obligato. The third choral ode is in 6-4 time, solemn, with three-voiced harmony for women. Toward the end there follow heavy A's in the bass, with glissandi on the keyboard, Aegisthus is led in, the chorus sings in unison, and to the text.

"O seed of Atreus! How triumphantly
Through grief and hardness hast thou
Freedom found! With full achievement in this onset crown'd!"
the work ends. Note that the choruses are all for women's voices, in unison, or three or four-part harmony. The translation is by Lewis Campbell, excepting slight modifications, the choral odes having been specially translated by the composer in the original Greek rhythms. How many American composers have the ability to do this? It only goes to show Mr. Skilton's classical education, and entire competence to handle the work in effective manner. He adds in a footnote that the entire work could be performed in the original Greek, if desired. The music is clearly printed, covering nearly 100 octavo pages, and it is dedicated "To My Sister, Mrs. R. H. Cornish."

THE BOSTON MUSIC CO., BOSTON, NEW YORK, LONDON

"Betel-Jade-Ivory," Suite for Piano, by Norman Peterkin

The cover of this little suite of music of the Far East attracts instant attention, the paper being yellow, and a peculiar wall paper design in brown and green catching the eye. Then the title itself is printed in characters of Chinese-like formation, and the whole set-up awakens curiosity. This curiosity is sure to be transformed into interest as soon as the inside is viewed, containing the subtitles "Ronggeng," "Ceremonial" and "Chinoiserie." The first is Malay dancing and singing music, in A minor, with simple reiterated figure in the bass, and a melody of strange character, free and supple, as if improvised on an Indian flute. The composer marks this bass "to be played as a monotonous background," and it is dedicated "For Kaikhoru Sorabji."

The "Ceremonial" is in moderate tempo, and is evidently meant to be a musical description of the East Indian Temple, with its bronze-green bells chiming in the vagrant breeze, the chanting of the old bronzes, the sonorous brazen gongs clanging, while fragrant perfumes fill the air, drifting through the doors of gold and ivory. The chanting voices, the jangling bells, the clanging gong, all find their characteristic music, working up to a frenzy, unrestrained, impetuous, vibrant. The dedication says "For Marie, September 27, 1918," and the location is evidently Kinkaku-ji, and Chion-in, Kyoto. "Chinoiserie" is based on a Chinese melody, and is charming, easily understood, with a melody in the bass, and delicate figure accompaniment in the right hand. The last measure is lacking, page 13. "For Ethel and Stanley Ormandy."

G. SCHIRMER, NEW YORK AND BOSTON

Gavotte in C Minor, Saint-Saëns

This is from the celebrated French composer's opus 23, sturdy, well made music, Bach-like in parts, with a particularly effective middle section in C major usually labelled "musette," a pedal-point on C making the foundation throughout.

"Gondoletta" and "Soul of the Rose," for Piano, by Leo Oehmler

The "Gondoletta" is marked "in the time of a barcarolle," yet one would be justified in calling it a waltz in slow time. It is pronouncedly sentimental, a middle section being labelled "Heavy waves attack the barque," which reminds old timers of the celebrated piano piece of fifty years ago, "The Battle of Prague," where one section has it "heavy cannonade." However, the "attack" does not last long, the first melody continuing, with coda, to the end. "Soul of the Rose" has a little poem as a motto, telling of the Rose's dreaming heart, the bees and flowers, and the summer showers. It contains a melody in the middle of the keyboard, continuing in the bass, very pretty in effect. Both pieces are about grade three.

"Dear Old New England," Marching Song, by Peggy Beardsley

This "has been officially adopted by the Rotary Clubs of New England," says a printed note. Words and music are by the same person; there is a lot of "go" in the march, and patriotic New England spirit in the text. Hence it should appeal particularly to our Yankee brethren.

Nocturne for Piano, by Arthur L. Brown

"Descriptive piece" says the title page, the music being deeply expressive, somewhat in the style of Chopin, with an intermezzo suggesting a scene in a church, and ending unexpectedly, but gratefully, in major. Dedicated to "H."

The Russells at Vermont University

The summer session of the University of Vermont came to a close on August 14. At the weekly meetings of the Music and Dramatic Club the piano pupils of Charles Lee Tracy, of Carnegie Hall, New York, and Mrs. John W. Nichols, his able assistant, and the vocal pupils of Mr. Nichols, director of the voice department, were received enthusiastically whenever they entertained the club with their musical numbers.

Among the piano pupils, Miss Campbell, Miss Tolson and Miss Lougee (pupils of Mr. Tracy), Miss Clark and Miss Slayton (pupils of Mrs. Nichols) may be especially mentioned for their fine work.

The final program was given by Mr. and Mrs. Sydney King Russell. Mr. Russell is a professional pupil of Mr.

Tracy, who is head of the piano department. Mrs. Russell is a California girl and was for three years a member of the stock company at the Little Theater at Los Angeles. During the war she delighted many a soldier audience by her charming voice and gracious manner.

In reviewing this concert the Burlington Free Press said:

The final program of the University Summer School Musical and Dramatic Club was a recital given last evening at the Howard Relief Hall for the benefit of the U. V. M. piano fund. Mr. and Mrs. Sydney King Russell, of New York City, delighted an appreciative audience. Their entertainment proved of especial interest in presenting seven of Mr. Russell's own compositions. Five songs, charming in their poetry and fancy, for two of which he wrote both words and music, were interpreted in a wholly satisfying manner by Mrs. Russell who entered perfectly into the spirit of each. Perhaps Mr. Russell was at his best in his "Tone Poem" for piano, which afforded him an opportunity to display his command of varied tone color. This composition, first given publicly last evening, savors of the modern French school, with a suggestion of the Oriental. Understanding and spontaneity marked all his work. . . . Mrs. Russell captivated her hearers with her beautiful voice and graceful and spirited singing.

National Commonwealth Opera Plans

The National Commonwealth English Opera Company will open its season at the Commonwealth Playhouse (Lexington Theater) on the evening of Labor Day, September 6, with "Il Trovatore." This and all the other works will be rendered in English by American artists.

Rehearsals under Maestro Cesare Sodero are well advanced, and the company will include the following artists: Joseph Sheehan, Daniel Denton, tenors; Edith Helena, Florence Warren, Helen Allyn and Rosemary Pfaff, sopranos; Bernard Cantor, tenor; Bertram Peacock, Riccardo Bonelli, baritone; Mildred Rogers, Marie Louise Biggers, contraltos; Alfred Ballanto, Curtis Johns, basses, and Francis J. Taylor, bass, who is also company manager. The stage direction is in charge of Carl Schroeder.

Several distinguished guest-artists have offered their services for the opening weeks, announcement of which will be made more definitely later. Among the many operas planned for the season's repertory are "Il Trovatore," "I Pagliacci," "Cavalleria Rusticana," "Martha," "Faust," "Carmen," "Aida," "Bohème," "Tosca," "Madame Butterfly," "Bohemian Girl," "Tales of Hoffman," "Mi-

kado," "Magic Flute," "Manon," "Hansel and Gretel," "Pinafore," "Pirates of Penzance," "Louise," "Ernani," "La Traviata," "Lúcia," "Rigoletto," "Romeo and Juliet," "Robin Hood," "La Gioconda" and "The Barber of Seville."

New Penn-Dick Song

Arthur A. Penn and Gretchen Dick have collaborated on a Scotch song, "Lassie o' My Heart," which has recently gone to press. Mr. Penn, who has heretofore confined himself almost exclusively to setting his own lyrics, made an exception when he found the breezy plaid lady dressed by Miss Dick in a five verse trousseau. The song, although still in manuscript, has been accepted for use by a number of the foremost concert and operatic singers. Here is the lyric:

Your eyes with lovelight beamin'
Fire my heart with hope and dreamin'
And my soul is all a-gleamin'
For you, Lassie o' my heart.
Shure, your eyes are always trainin'
When they're tryin' to be pleasin'
To the love that's never ceasin'
For you, Lassie o' my heart.
When your eyes are bright and glancin'
And they're flashin' round an' dancin'
Then my heart goes round a-prancin'
For you, Lassie o' my heart.
When your two lips smile a greetin'
Ev'ry evenin' when we're meetin'
Then my heart starts wildly beatin'
For you, Lassie o' my heart.
So you never must be missin',
For your lips I would be kissin',
And I'll always be a-wishin'
For you, Lassie o' my heart.

Barbareux Teacher at Orchestra Concert

Mrs. Edgar Fischer assisted at the twenty-third orchestra concert of the Walla Walla (Wash.) Symphony Club. The soprano included in her well selected program numbers by Caccini, Dvorák, Handel, Franz, Grieg, Chaminade and Massenet. Mrs. Fischer is an associate teacher of the Barbareux System at the Fischer School of Music at Walla Walla.

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MUSIC ON THE PACIFIC SLOPE

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Budget of \$175,000 Practically Subscribed—Orchestra's Tenth Season Will Include Thirty-four Concerts—Week of Scotti Opera Scheduled—Anna Ruzena Sprotte Sings with Orchestra—Notes

San Francisco, Cal., August 16, 1920.—A. W. Widenham, secretary and manager of the Musical Association of San Francisco, has announced for the board of governors plans for the tenth season of the San Francisco Symphony Orchestra. This will be the sixth season under the direction of Alfred Hertz, who is now in Europe, but who plans to sail from Liverpool next week, arriving in San Francisco about September 1 with many new scores for the forthcoming programs.

The season will open in the Curran Theater with a symphony concert on Friday afternoon, October 8. In addition to the annual popular concert in the Exposition Auditorium, there will be a total of thirty-four concerts during the season—twelve Friday symphony concerts, twelve Sunday repeat concerts, and ten popular concerts on alternate Sundays. Negotiations are now under way for soloists to appear with the orchestra, names to be announced later.

The twelve Friday concerts will be given on October 8 and 22, November 5 and 19, December 3, 17, 31, January 14, 28, February 11, 25, and March 11. On the Sundays following these dates the program will be repeated. The ten popular concerts are scheduled for October 17 and 31, November 14 and 28, December 12, January 9 and 23, February 6 and 20, and March 6.

Owing to the large increase of the operating cost of the orchestra the coming season will require a budget of \$175,000. Toward the end of last season it became apparent that the maintenance of the orchestra this season would require an increase in the annual guarantee fund of \$40,000, therefore an emergency fund was opened. The number of members who have thus far pledged their support to the regular

fund of \$60,000 totals 407 and an additional 334 have subscribed to the newly organized emergency fund. With six associate members this makes a total subscribing membership of 747 persons. Capacity houses at all concerts and program advertising, Mr. Widenham estimates, may realize \$74,000. The response to the emergency fund is very encouraging; but \$9,000 is still needed to insure the financial success of the coming season.

John D. McKee, president of the board of governors, has issued an open letter to the public, in which he makes grateful acknowledgment to every contributor to the emergency fund. He reminds the public that membership in the association is open to all; begs everyone to do his part toward the continuance of the orchestra, and urges all friends to subscribe for season tickets early.

WEEK OF SCOTTI OPERA SCHEDULED

Under the local direction of Frank W. Healy, the Scotti Grand Opera Company will give a week of grand opera in the Exposition Auditorium in October. Merle Armitage, one of the tour managers, is now here looking after the advance arrangements. He states that Scotti will bring Genaro Papi, who will conduct the eight performances to be given in this city. In addition to the aggregation of stars, orchestra and chorus from the Metropolitan Opera House, Scotti will bring specially for the San Francisco engagement the bass, Leon Rothier, who will sing in both "Trovatore" and "Faust."

Plans for the transformation of the Exposition Auditorium into a form befitting operatic productions are being made by Frank W. Healy. The company will give its first performance on Monday evening, October 4, the opera chosen being "La Boheme" with Florence Easton, Orville Harrold, Marie Sundelius and Antonio Scotti in the cast.

The company is to travel in a special train of twelve Pullmans, the cars to bear the names of the operas in the repertory.

ANNA RUZENA SPOTTE SINGS WITH ORCHESTRA

Anna Ruzena Sprotte, the distinguished contralto soloist, who has made her home during recent years in South-

ern California, sang at the Sunday morning concert of Herman Heller's Orchestra in the California Theater, August 15. Her number was the Prison Scene from Meyerbeer's "Le Prophete."

NOTES

Irene Veneroni, soprano, was soloist at the sixth Sunday morning concert given in the Rialto Theater at noon, August 15. Giovanni Coletti directed the orchestra which has been enlarged to thirty-five pieces.

Under the direction of Rudy Seiger, the Fairmont Hotel Orchestra gave its usual Sunday evening concert in the lobby, August 15. On this occasion Margaret McKee gave several whistling solos in addition to the violin solos by Mr. Seiger.

Bernat Jaulus is director of the Palace Hotel Orchestra, which gave its usual Sunday evening concert in the Palm Court, August 15.

George Barrere is to bring his "Little Symphony" to San Francisco next season with the Adolph Bolm Ballet.

The new offices of the Turner and Dahnken Circuit at 134-142 Golden Gate avenue will be formally opened for business August 16. They will be under the general management of L. R. Crook of the T and D Circuit.

The well known artist and teacher, Esther Mundell, returns to San Francisco today to begin her fall term of studio work. She has been coaching with Percy Rector Stephens.

Louise McCullough, fifteen-year-old pianist, pupil of Mrs. Noah Brandt and a young artist of promise, was recently killed in an automobile accident in New York.

The delightful French operatic tenor, Georges Simondet, is the soloist this week at the Tivoli, where Ulderico Marcelli continues to present orchestral programs that evoke much applause from appreciative audiences. E. A. T.

Echoes of Oakland's Summer Music

Oakland, Cal., August 21, 1920.—As incidental music, Arthur A. Penn's popular melody ballad, "Smilin' Through," helped materially in creating the proper

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atmosphere in the play by that name starring Jane Cowl. Perhaps this song should be sung in its entirety—many persons seemed to desire it—especially as it is well known that the writer of the play, Allan Langdon Martin, drew his main theme from the song. Crowds were in attendance at each performance at Ye Liberty Playhouse.

Preceding the evening service at the First Baptist Church on August 14, Dr. Ray Hastings, organist for the Temple Baptist Church and for Clunes' Auditorium, Los Angeles, gave a special organ recital. Two of his own compositions were included in the program.

The Whitney Boy Chorus of Seattle gave a concert at the First Congregational Church, Sunday evening, August 14. Specialties by the boys included a soprano, orator, cornetist, pipe-organist, pianist, tenor, bass and clarinetist. Clifford Clairmont is the "Boy Caruso" of the chorus, which during its five years' existence has had many honors bestowed upon it.

A special musical program, under the direction of Rebecca Rich, was a feature of laying the corner stone, ceremonies of the new St. Joseph's Catholic Church in Alameda, August 16.

Eugenia Buyko, Russian singer and dancer who has been residing in Berkeley the last two years, is planning to leave for New York, the latter part of the month to enter the Yvette Guilbert School of the Theater to continue her study of dancing. Miss Buyko has become widely known in California during her stay here. A farewell reception for her was given recently by the Tamalcraft Club, when the artist presented a program of songs and dances.

The new Bostonians completed their engagement, August 13, with the light opera, "The Bohemian Girl," Edith Benjamin taking the role of Arline.

In Wilkins Hall, Berkeley, the Tamalcraft Club gave a program August 20. Eugenia Buyko, singer and dancer, presented "A Night in Russia." She was assisted by Prof. Samuel J. Hume. Other numbers were given by Addya Milikovsky, child pianist; Rodion Mendelevitch, violinist; Frederick Maurer, and E. Fidler-Bermanie, accompanists.

Margaret Geisler, Berkeley, has decided upon a two years' course of study in Chicago, under Maurice Bronson, pianist. From there she will go to Vienna to complete her studies. Miss Geisler was formerly a pupil of Tina Lerner, on whose advice she is contemplating her Eastern and European studies.

The sixth season of the Artists' Concert Series, under the auspices of the music section of the Oakland Teachers' Association will open in October with a recital by Benno Moiseiwitsch, Russian pianist.

Eddie Horton, late of California Theater, San Francisco, is making a hit as pianist at the Oakland Arcadia with his Peerless Orchestra.

Mabel Reigelman scored many successes in Oakland as a star of the New Bostonians light opera company, which played a short season at Ye Liberty Playhouse.

"A Garden Dance," a salon music number by G. Vargas, East Bay musician and composer, is now included in Ruth St. Denis' repertory of solo dances. Mr. Vargas is working upon an "Oriental Ballet," which work is to be produced in the fall by Ted Shawn and Ruth St. Denis.

The Welsh Presbyterian Church Choir, under the direction of R. D. Parry, gave selections at the recent Lyon Post Memorial Service. E. A. T.

CAMPBELL'S BAND PLEASES CROWDS OF PORTLANDERS

Organization Filling Long Engagement—Harold Henry Master Class Closes—Notes

Portland, Ore., August 17, 1920.—Music lovers are turning out in large numbers to hear Campbell's American Band, which has a long engagement at The Oaks. Under the able direction of Percy A. Campbell, the band is playing such works as Sousa's march, "From Maine to Oregon," Schubert's "Rosamunde" overture, Ethelbert Nevin's "A Day in Venice," "At the Shrine of the Rose," Francis Richter, and "The Dwellers of the Western World," Sousa. This fine organization is featuring Irene Alleman, soprano; Dorothy Daphne Lewis, mezzo-contralto; Tice Bridee, trumpet, and C. W. Walrath, French horn.

HENRY MASTER CLASS CLOSES

Harold Henry, the American pianist, has closed his master class at the Ellison-White Conservatory of Music, and is spending his vacation in Washington and British Columbia. He will give a recital here in November.

NOTES

Plans are being laid to erect a \$75,000 brick building to house the department of music of the University of Oregon. It is expected to have the building completed by the first of the year.

Arthur von Jessen, well known Portland pianist, has been appointed head of the department of modern languages of the Chehalis (Wash.) High School.

Henry L. Bettman, prominent violinist, is fishing in Eastern Oregon. J. R. O.

Maurice Eisner Back Home

Maurice Eisner, the accompanist, who went abroad early in the summer with Olive Moore Waite, soprano, has returned to America and is visiting relatives in Illinois, previous to coming back to New York in September to resume his work here. Mr. Eisner visited a number of countries while abroad. He brought back with him two original letters of Wagner and two of Liszt, entrusted to him by a well known Hungarian pianist to be sold here for the pianist's benefit. He saw d'Annunzio, too. "I made a stop in Fiume," he writes, "and had a glimpse of d'Annunzio and the beautiful palace where he lives, surrounded by his little army of dashing Italian officers in stunning uniforms, elegant ladies, much café life, promenading on the Corso, gypsy bands, etc. Better than most comic operas!"

"Yohrzeit" Heard in London

Rhea Silberta's "Yohrzeit" was one of the numbers programmed by Raymond Ellis, baritone, when he appeared recently in concert in London.

GOLDMAN CONCERT BAND TO GO ON TOUR

Gala Concert at Carnegie Hall Announced for Sunday Evening, October 10

Edwin Franko Goldman, conductor of the Goldman Concert Band, whose highly finished and artistic performances at Columbia University, New York, during the past three summers, stirred metropolitan music lovers to a high point of enthusiasm, has been prevailed upon by numerous enthusiasts to give additional concerts outside of New York, as recently announced in an earlier issue of the MUSICAL COURIER. Mr. Goldman, whose duties are many, will continue as heretofore to have complete charge of the future concerts at Columbia University which are now firmly established, a fact evident by the enormous crowds to be seen at every performance. The tour of Mr. Goldman and his band which is to commence in the summer of 1921 and season of 1921-1922 will be under the exclusive management of Roger de Bruyn.

Following is an extract from the New York Evening Telegram of August 18, 1920:

"While symphony orchestras travel from coast to coast the country over, the number of good traveling bands is very scarce. Bands, as a rule, are composed of second rate musicians in this country, although abroad there are some very good bands. Now it is announced that the Goldman Concert Band, which has been giving free concerts on the green at Columbia University for the last three summers, will tour the country next winter. This is good news, for this band is, so far as its personnel is concerned, the best that New York has heard in recent years. The name of Sousa has become famous for his band concerts and he is a very striking band leader; but he has not had such excellent men under his baton in a long while as Edwin Franko Goldman has three times a week at Columbia. Until now Mr. Goldman has conducted only the concerts at Columbia University, besides managing all the business details of that vast undertaking. Mr. Goldman will continue to take complete charge of the future concert seasons at Columbia, inasmuch as those concerts are already well established. Since, however, a demand for his band outside of New York has arisen, he has found it necessary to place the organization under the

exclusive management of Roger de Bruyn for outside engagements.

"During these three seasons of summer concerts at Columbia University the Goldman band and its popular conductor have played to more than a million people, and their success has been most phenomenal. No other band has ever created such a place for itself in so short a time, and their success has been heralded from coast to coast.

"Because of the numerous requests to hear the band in one of the larger halls, and also for the benefit of those who are unable to attend the concerts during the summer, a gala concert will be given at Carnegie Hall on Sunday evening, October 10. Later on a series of winter concerts will be arranged."

Ethelynde Smith to Use McKinney Songs

Five encores were demanded from Ethelynde Smith when she appeared in recital at the Lynchburg College, Lynchburg, Va., on March 10 before a large audience, among which were students, professors and their wives. May 12 found the soprano filling an engagement at the Colorado Fuel and Iron Company Works at Pueblo, Col., on which occasion Miss Smith gave six encores. The concert was held in the theater in the Recreation Building connected with the steel works, the seating capacity of which is about 1,500.

During the 1920-21 season Miss Smith will program five or six of the songs written by Howard D. McKinney.

Opera Singer Turns Sailor

Believing in variety as the spice of vacation, Helene Kanders has followed her stay at Spring Lake, N. J., with a delightful yachting cruise to the St. Lawrence River and the Thousand Islands. Miss Kanders is the guest of some French friends, but will return to New York early in the autumn to prepare for her coming concert tour.

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Italian Opera Houses and Operas in London During the Eighteenth Century*

By A. T. KING

THE first Italian Opera House in England was the "King's Theater" in the Haymarket. Built by Vanbrough, it was opened April 9, 1705; at first, however, the opera was performed in English, but after 1720 the company was invariably brought from Italy. In 1789 the old house was burned down, but was rebuilt two years later on a scale approaching that of La Scala in Milan.

The cost of what was then the only opera house in London was, for that period, quite tremendous. "The rent of the theater in the early nineteenth century was \$75,000 per annum." The theater in which Malibran, Pasta and Jenny Lind sang lasted until about the end of the last century, when the new His Majesty's was built.

Covent Garden Theater had a very humble beginning. It was opened in 1732 by John Rich, a celebrated harlequin, who three years later formed the Beefsteak Club, which still exists. Garrick played at the Opera House for a season in 1746, but the house was considered too large for him.

It was on September 20, 1808, during John Kemble's brilliant management, that the old theater was burned to the ground; thirty lives were lost, Handel's organ was destroyed, and also the stock of wine belonging to the Beefsteak Club. On December 31, 1808, the Prince of Wales, afterwards George IV, laid the foundation stone of the new Covent Garden Theater, which was rebuilt from the designs of R. Smirke, R. A. It cost \$750,000 and was inaugurated on September 18, 1809, with an altered tariff.

In 1847 this theater was converted into an Italian opera house, as a rival to His Majesty's, and has ever since been devoted almost exclusively to musical entertainments, and occasionally to masked balls. It was burned again in 1856 after the holding of a masked ball, and was immediately rebuilt from the designs of Barry. An authority consulted says: "Although unworthy of being the chief opera house of the largest and richest city in the world, it is a handsome reproduction of the La Scala, Milan." The prices for Drury Lane and Covent Garden were twelve cents for the gallery and \$1 for the boxes. Sometimes the boxes were as high as \$1.25.

Opera in one form or another flourished throughout the whole of this century. Purcell had been inspired to imitate the sort of music drama then in vogue in Italy and Paris and produced "Dido and Aeneas" with great success in 1695. Next came "The Indian Queen," which "is full of fine music

especially in the famous 'Incantation,' and in Queen Anne's reign his masterpiece, "Don Quixote." But with the fashionable world English opera never attained the same popularity as the Italian, which in the earlier half of the eighteenth century was cultivated at the Haymarket by the court and the fashionable world. The management was almost always enterprising. Nearly all the favorite operas and all the favorite Continental singers were to be heard in London in the summer and winter seasons. Many of the operas then sung and greatly admired are now forgotten, but a few might deserve revival, even if only in concert form. Porpora's "Semiramide," Cafferelli's "Leonora," Zingarelli's "Inez di Castro," "Romeo and Juliet" by the same composer, Hasse's "Ascania in Alba," Paisiello's "Serva Padrona" and Pergolesi's "Aline" are specially selected for consideration.

Handel also composed many operas, the music of one of the unsuccessful ones being most familiar in this day and generation, as he afterwards used it in his "The Messiah." It may be mentioned that this oratorio was first performed in Dublin on the night of April 18, 1742, and in London at the King's Rooms, Hanover Square, March 23, 1743. Haydn also wrote operas as well as oratorios, but they have not lived.

All the great singers of the time came to London and received very high salaries. In 1765, Manzoli, the tenor, received \$5,000 for the season in addition to an additional sum of \$7,500 on his benefit night and a great number of costly presents. Faustina, the famous singer and wife of Hasse, the composer, received as much as \$1,000 a night; Guadagno, the great tenor, \$5,000 for the season, and another \$5,000 on his benefit night. Mrs. Billington, who was as popular in Italy as in London, often earned \$1,000 for a single night's performance. Felice Pellegrini obtained \$12,500, all expenses, six "covers" at table, a benefit, and the right to appear in a male part. These singers "enjoyed a privilege denied to the singers of our day." They had no orchestra to contend with, but were usually accompanied by a harpsichord only, the piano player remaining until quite late in the first half of the nineteenth century as great a personage as the conductor himself, whose duties were confined to leading the overtures, choruses and concerted pieces.

*The author is indebted for much of this information to "The Pageant of London," by R. Davey.

MUSICAL COURIER READERS

More About "Kindergarten Methods and the Piano Teacher"
Rochester, Ind., March 23, 1920.

To the Musical Courier:
I have been reading the article in the MUSICAL COURIER of March 18, written by Glenn Dillard Gunn, on "Kindergarten Methods and the Piano Teacher."

Since you invite readers to give their views on this subject through the columns of the MUSICAL COURIER, I beg to submit my humble opinion. I have no intention of stirring up a controversy with other readers of your paper who may differ with me, but only wish to express my satisfaction with what Mr. Gunn has said, and possibly to be of some help to those of the teaching profession who are facing these problems with me.

I wish that every teacher in this country as well as the parents of all piano students or prospective students might read Mr. Gunn's article and profit by it. I would like to thank Mr. Gunn personally for stating so clearly that which I have long felt to be the truth in regard to modern kindergarten methods.

For fear of being misunderstood, I have never written anything previously on this subject, but I think Mr. Gunn hits the nail squarely on the head.

I live in a small town and am probably unknown outside a radius of twenty miles from my home town, but have been teaching piano for seventeen years and have a class numbering from fifty to eighty pupils all the year round. The majority of these pupils are children of school age, who began their lessons with me and are still continuing under my instruction as they advance through the grades into high school. I feel that we have obtained results, but I cannot claim the distinction of being "one of the most popular teachers in America who are teaching their pupils to play at learning the piano rather than to work at learning the piano."

I have examined a number of these normal piano methods that have been placed on the market from time to time, and have tried them out in the studio. While they are commendable in some respects, I have had to discard much that is "not designed" as Mr. Gunn says, "to teach the children anything of value directly by invoking their conscious effort."

There is enough good teaching material in the different graded courses published by our best music houses—supplemented by interesting pieces—to meet the demands of every class of student. The best of these graded courses begin by teaching the child to read notes and locate them on the piano very soon after the preliminary keyboard drill which every experienced teacher knows how to give. The system of technic used and the amount given can be left to the discretion of the teacher as the child progresses. Under the direction of a competent teacher, the average pupil should be able to read and play (hands separately) simple little melodies in the five finger position with correct time and fingering at his second lesson, at least.

Most teachers will agree with me that we have had many, many little pupils who could do this without taxing their brains. If, in order to hold a child's attention, he must be told that his thumb is the "little pig that went to market," that the printed signs he sees are "little birds sitting on telegraph wires" or "Freddy Bears scampering over a fence," he is either too young or too stupid to take piano lessons. All these things may help a teacher to entertain the little tots (in classes away from the piano) and these methods may be instructive enough to bear fruit later on, but the child should not be brought to the piano at this time. To quote Mr. Gunn again: "He meets no real problems, is subject to no real mental discipline." I think that the excellent elementary training in music which the children get in our public schools is sufficient, until they have reached the age when they can do a little more reasoning than is required by these entertaining little musical games. That age of course varies according to the talent of the pupil.

A progressive teacher should be able to strike the happy medium between the dry unmusical material of the past, and the "colored charts, ribbons and useless furbelows" of some of our latest methods. To sum up, I would lead the little folks in my charge to believe that the piano is a beautiful instrument to play upon, but that it is not a plaything; that it will bring joy to themselves and others only through their faithful practice and study.

BEN L. BRANDENBURG.

Two New Jersey Concerts for Morgana

An appearance in Ocean Grove and one in Asbury Park in less than a week is proof of the popularity of Nina Morgana. At the Ocean Grove Auditorium, August 14, when

she appeared with Caruso, her task was not an easy one, but nevertheless she acquitted herself exceedingly well, as the numerous and well deserved recalls attested. The audience at the Arcade on August 19 included hundreds of people who had heard Miss Morgana sing at Ocean Grove and who seized this opportunity to hear her again. The soprano's part in the program not only satisfied and delighted her many friends and admirers, but gained her many new ones. In reviewing the concert, the music critic of the Asbury Park Evening Press said that when Miss Morgana stepped upon the stage she was greeted with prolonged applause that bespoke the high esteem in which she is held and evidenced her popularity with the music loving public there.

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[Attention, anonymous letter writers, attention!!!
Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answers.]

SUGGESTIONS FOR CLUB WORK.

"We have just formed a new club in our city and I should be greatly obliged if you would give us any suggestions for our prospectus for the coming year. What are some of the up-to-the-minute subjects in musical matters that we might study and discuss?"

There is really so much to study in music that it is difficult to advise. For the past year or more there has been much attention given to American music and the subject well deserves study and consideration. You will be surprised when you commence to look into the subject to find how many American composers there are, both men and women, and what good work is being done. Why not start with your own country? There is an immense repertory to choose from, instrumental, orchestral and vocal. There are many women composers who have "made good," women whose compositions are on important programs. Also the history of the development of music in this country is of interest and gives material for papers. You would find it an interesting study and one that becomes every day of greater importance in the world of music.

Taking up the study of music of one country is usually what is done in clubs; that is, one country each season. By devoting the time to one subject much more is gained than if a dozen different topics were hurried over in one winter.

OPERA IN ENGLAND.

"I should like to know when opera was first introduced into England."

English opera was evolved from the masque, and as early as 1617 a masque received a sort of operatic treatment. This was Ben Jonson's "Masque of Lethe," in which for the first time in England the entire dialogue was set in recitative in the then recently invented Italian style. The music was written by Nicholas Lanier, an Englishman of Italian descent.

In 1658 Sir William D'Avenant obtained permission "for the performance of opera" in London and he produced "The Siege of Rhodes" in that year.

In a history of London the statement is made that "Italian opera in England was inaugurated on the night of January 5, 1674, under the special patronage of Katherine of Braganza, who had a fine contralto voice and is said to have sung extremely well for a Queen and who was, moreover, fond of displaying her talent. The Italian company contained singers of the highest order. The Italian singers performed in the Royal Theater at Whitehall, where, during the performance of the Italian troupe, the public, to the scandal of old fashioned people, were admitted on payment of high prices for low seats."

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The Oliver Ditson Company of Boston publishes Tosti's "Good Bye," as well as many others of his songs. Your local music dealer would probably obtain it for you.

"JOAN OF ARC."

"Can you give me any information about the opera of 'Joan of Arc'?" I know that Tchaikowsky wrote one for I have heard an aria from it sung by one of the operatic singers at a concert. Were there others? As she has so recently been made a saint, it occurred to me that the subject might again be used for an opera. Certainly an interesting one could be written. As I am away from large libraries I have not had the opportunity to look up the subject, so appeal to you."

There have been a large number of operas written on the life of Joan of Arc, as well as cantatas on the same subject. It was in 1793 that Joan first appeared in opera at the Fenice in Venice, the music being by Andreozzi, who during his life wrote forty-five operas. The next was at Königsstadt in Berlin in 1806, the music by Bernhard Anselm Weber. Baron Vésque de Putlingen, an Austrian, known under the pseudonym of Jean de Howen, was inspired by the Schiller tragedy to write an opera which was performed at the Imperial Theater of Vienna in 1841. An opera on the same subject was written by Leopold Damrosch and given at the theater of the Grand Duke of Weimar, March 26, 1854. Then came Max Bruch in April, 1859, at Cologne.

Even Balfe, the English composer wrote music to this subject and the opera was performed at Drury Lane in 1839. In 1827 the opera of Nicola Vaccai, also composer of a "Romeo and Juliet," was given at the Fenice of Venice with immense success. Giovanni Pacini's opera was given at La Scala, Milan, March 12, 1830, and again at the same theater, February 15, 1845.

Verdi's "Joan of Arc" was first given with the celebrated Erminia Frezzolini, and also was produced at the Theater aux Italiens in Paris, in 1868, with Adelina Patti and Nicolini. The success was, however, mediocre. Before the Verdi performance in Paris an Italian Michele Carafa, who was of the princely family of the Colobranos, wrote a "Joan of Arc" which was performed at the Opera-Comique, March 10, 1821. After a long interval another "Joan of Arc" appeared at the Paris Opera, October 24, 1865. It was in a prologue and five acts, by Gilbert Duprez. Gounod followed with a "Joan of Arc" in five acts and seven scenes at the Gaité, November 8, 1873. The French series finishes with an opera on the same subject, words and music by Auguste Mermet, given at the Opera, April 5, 1876. The last opera of that title was that of Tchaikowsky performed with success at the Municipal Theater of St. Petersburg in February, 1881.

It was with a "Joan of Arc" cantata or oratorio that Gaston Serpette won his Prix de Rome, and the oratorio was given at the Paris Opera, October, 1871. Another oratorio was written by Charles Foisot also performed at Paris, in the Salle Erard.

Orchestral music to this subject was written by Benjamin Godard of which the "Angelus," "Carillon," "Kermesse," "March des Sacre" are especially well known. Franz Liszt's vocal poem "Jeanne d'Arc au bûcher" is also well known.

As concert music, Marco Enrico Bossi, Italy's great organist and composer, wrote "The Mystery of Joan of Arc." It was performed for the first time at Cologne, January 20, 1914, produced that same year at the Sing Academie of Berlin and at Carnegie Hall in 1916-17, in Italy at Turin and at the Augusteo of Rome for three consecutive performances.

New Braine Songs to Be Issued

Another song by Robert Braine has just been accepted for immediate publication by the Sam Fox Publishing Company. It is called "The Soul of You," and the poem is by Hetty O'Haley.

Other songs by the same composer which will come from the presses of some of the leading publishing houses in the near future are: "Another Day" (Arthur Schmidt), "You Came to Me With Love" (Presser), and "Roseate Dreams" (Hinds, Hayden & Eldredge, Inc.).

Bloch to Have Master Class in Washington

Alexander Bloch, the well known New York violinist and pedagogue, has been engaged for the coming season to conduct a master class in violin at the Washington (D. C.) College of Music one day each month.

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ACROSS THE COUNTRY

Akron, Ohio.—(See letter on another page.)

Asheville, N. C.—(See letter on another page.)

Atlantic City, N. J., August 16, 1920.—Nora Lucia Ritter, dramatic soprano, has been engaged for an indefinite season as soloist with Captain Pat Conway and his famous band of artist musicians. Miss Ritter will sing at the morning and evening concerts in the Arcade of the Steel Pier. Captain Conway is to be congratulated in securing this artistic soprano.

An interested audience filled the Arcade of the Traymore Hotel August 15, when director Nicholas Peroff presented Saint-Saëns' valse, which was interpreted in fine style. Mr. Volodine, cello soloist, played Tchaikowsky's "Rococo." His technic is excellent, and he handles his bow with ease. The orchestra was heard in numbers by Gounod, Bartlett and Tchaikowsky.

The Thursday night classical concert at the Ambassador Hotel was directed by Henri J. Van Praag. Schubert's "Unfinished" symphony, Saint-Saëns' prelude to "The Deluge" and Weber's overture to "Der Freischütz" were read with artistic assurance.

Boston, Mass.—(See letter on another page.)

Chautauqua, N. Y.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio, August 23, 1920.—Indications for the coming concert season here are very gratifying as the list of those already booked includes Geraldine Farrar, who will appear at Music Hall, October 12; Galli-Curci, who is booked for October 27, and Rachmaninoff, Toscha Seidel and Rosa Raisa, who will be heard in November. Fritz Kreisler and Josef Hofmann are scheduled for January, and there will be a joint concert in February by Alma Gluck and Zimbalist. Plans are being perfected also for the grand opera season to be given by the Chicago Opera Association, in March.

The music for the fifty-fourth annual session of the Hamilton County Teachers' Institute was under the direction of Stella Godshaw.

The annual opening of the College of Music will take place on September 2. There have been a number of improvements made in the building, under the management of J. Herman Thuman, and the indications are that the number of pupils entering this season will be the largest ever enjoyed.

Davenport, Ia., August 17, 1920.—Plans for the part which Iowa is to play in entertaining the 1921 convention of the National Federation of Musical Clubs will be made at a meeting to be held in Grinnell, November 17-19. Officers of the Iowa Federated Musical Clubs, delegates and members will gather there at that time, and it is expected that officers of the National Federation also will be present. The report of the registered clubs recently sent out by F. A. Seiberling, of Akron, Ohio, shows that Iowa is the leading state of the union in the number of registered clubs. There are at the present time forty-four in the state federation, for which the election of officers, appointment of committees and routine business will take up a part of the time at the November meeting. Authorities at Grinnell College are extending their hospitality to the visitors, and musical programs will be given by the students in the college conservatory of music. One of the features of the state gathering will be the contest for the young musicians of Iowa.

Miami, Fla., August 19, 1920.—S. Ernest Philpitt, concert manager, recently returned from a two months' northern tour, where he secured contracts which will enable him to present an imposing array of talent the coming season. The list embraces Mana-Zucca, Christine Langenhan, William Robyn, Paul Althouse, Arthur Rubinstein, Jean Gerardi, Anna Fitzi, Victoria Boshko, Albert Spalding, Emma Roberts, Schumann-Heink and the Letz String Quartet. Mr. Philpitt has been elected the president of the National Sheet Music Dealers' Association, and he has been instrumental in securing two music conventions for Miami—the mid-season meeting of the Board of Control of Piano Dealers' National Association and the Music Industries' Chamber of Commerce. B. H. Chase, manager of Turner's Music Store, of Miami, is the state commissioner and a member of the Board of Control.

Vilona Hall, formerly connected with the Florida Conservatory of Music and Art as teacher of violin, has opened a studio in the Havlin Building on Eleventh street. Mme. Hall organized the Philharmonic Orchestra, composed of forty-five members (most of whom were her pupils), which organization is now federated with the State and National Federations of Music Clubs.

Olive Dungan, an advanced pupil of Prof. Anton Koerner, will furnish the music at the Presbyterian Church during the absence of her teacher who is the regular organist. Miss Dungan was the pianist at the graduation exercise at the high school last June.

Locke T. Highleyman, another gifted young pianist, has returned to New York after a pleasant visit to her Miami home. Later she will continue her studies at Miss Marot's School in Connecticut.

Mrs. Ralph Powers, soprano soloist of the White Temple, is spending her vacation in Chicago and other cities, north and west.

Montreal, Canada.—(See letter on another page.)

Morse Bluff, Neb., August 16, 1920.—On Thursday evening, August 5, a most enjoyable musicale was given under the leadership of Mildred E. Johnson. Those who participated were: Don Campbell, Earl Morin, Guy T. Ludi and E. E. Wolf. The closing number was Frank La Forge's "Romance," which Miss Johnson played with excellent effect.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Parkersburg, W. Va., August 21, 1920.—Mrs. Joseph G. Cochran has received notification of her appointment as president of the State Federation of Music Clubs to succeed Mrs. Ames Payne, of Clarksburg, W. Va., the retiring president. This is an important position and the selection of Mrs. Cochran is a well deserved recognition

tion of her ability as a music organizer and patron. She has been one of the most active women in the state concerning music, having organized and developed the Woman's Musical Club and has also aided the music department of the Woman's Club, of which it is now a part. The appointment of Mrs. Cochran will bring a conference of the state musical clubs to this city some time in the fall, previous to the national conference to be held in Akron in November.

Portland, Ore.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Springfield, Ohio, August 23, 1920.—The most elaborate course of concerts in the history of this city is to be provided for music lovers during the season of 1920-21. This course, which will be presented in two divisions, is given under the auspices of the City Federation of Women's Clubs, Mrs. Frank Snypp, president. Eleanor Nassau is the efficient chairman of the music committee of the federation, of which the following are members: Mrs. H. H. Bean, Mrs. Border Bowman, Mrs. Harry Carey, Christobel Converse, Mrs. George Cugley, Mrs. Arthur Dolbeer, Mrs. H. H. Durr, Alice Fox, Mrs. William Grube, Mary Gard, Mrs. Robert H. Hiller, Anne Haessler, Mrs. Charles H. Lannert, Mrs. John Hulick, Katherine Kelly, Mrs. E. N. Lupfer, Mrs. Robert N. Lupfer, Beatrice McNally, Agnes and Courtney Mills, Mrs. J. Elwood Myers, Mrs. W. N. Rock of Urbana, Mrs. Gus Salzer, Mrs. Harve Stuart, Mrs. Warren Thrasher, Anna Marie Tennant and Mrs. Forrest Wiggins, all of whom are either musicians themselves or active in the musical circles of the city.

Thousands of dollars have been pledged to give to Springfielders the best in the line of musical endeavor. There is no monetary gain for any one connected with the course, except the artists. The idea of the federation has been to have the artists' courses from year to year, a great civic movement. That this has been realized by the music loving public can be seen in the fact that there is no deficit at the end of the musical seasons.

The attractions now offered and the dates are: Frieda Hempel, soprano of the Metropolitan Opera Company, October 14; Metropolitan Sextet in a Verdi-Puccini evening, October 26; Detroit Orchestra, Ossip Gabrilowitsch, conductor, November 10; Alberto Salvi, harpist, November 23; Benno Moiseiwitsch, pianist, December 14; Edward Johnson, tenor, January 4; Pablo Casals, cellist, January 25; Sophie Braslau, contralto of the Metropolitan Opera Company, March 8; Cleveland Orchestra, Nikolai Sokoloff, conductor, March 29; Reinald Werrenrath, baritone, a date in February to be chosen later.

A new supervisor of music has been chosen for the Springfield public schools in the person of G. R. Humburger of Marietta, Ohio. Mr. Humburger has had much experience in directing choral work and is a thorough musician in every respect. He will be present in Springfield to take part in the programs of the teachers' institute beginning August 30. Mr. Humburger plans a number of innovations in the Springfield school program. It will be his endeavor to make music a more important issue than ever before.

When the new Regent motion picture house opened last week, one of the notable features was the solo work

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Ray Jan Shellabarger, of Columbus, is the leader of the orchestra at the Majestic movie house.

Mrs. Warren Thrasher, one of the city's talented organists, who has charge of the Central Methodist Episcopal Church organ, said to be the largest in the city, has returned home from Chicago, where she has been for the last eight weeks taking a special summer course at the Chicago Musical College. She took private organ lessons of Clarence Eddy, concert organist and composer. Her class work and musical history was pursued with Felix Borowski, president of the college. Mrs. Thrasher will resume charge of the Central organ this fall.

Vancouver, B. C., August 11, 1920.—Instructive and pleasing in every way was the concert given in "The Arena" on July 14 by the Paulist Choir of New York. The conductor, Father Finn, brought an array of singers that showed the results of his careful and intelligent training. The program opened with characteristic compositions of the religious expression of the medieval period. Then sacred music of a later date was given with fitting devotionism. Selections on secular themes formed the concluding part. A feature of this was the singing of Rudolfo's narrative from "La Bohème" by John Finnegan; the talented tenor scored such a success in this favorite aria that a succession of recalls resulted. The audience numbered about 2,000.

Piano pupils of J. D. A. Tripp were heard in recital at the First Congregational Church on July 15. In a concerted number Mr. Tripp gave his support to Mr. Swartz.

A concert in aid of St. Dunstan's Hostel for Blind Soldiers and Sailors was given at the residence of B. R. Harrison.

Prof. E. H. Russel, who has directed the musical activities of the University of British Columbia, has accepted a position on the staff of the new branch of the Arts College at Victoria, B. C.

Vera Curtis Sings "Lassie o' Mine"

Vera Curtis, soprano of the Metropolitan Opera Company, whose annual appearances at Atlantic City or Willow Grove have been much looked forward to events at these popular resorts, is having a most successful summer season with the Wasselli Leps Symphony Orchestra at Willow Grove. By her work with this excellent orchestra, Miss Curtis adds a large number to her hosts of admirers. Although this artist has the reputation of scoring a success with whatever song she may sing, one song which has met with particular favor with her audiences is "Lassie o' Mine" by Fred G. Bowles and E. J. Walt. "Lassie o' Mine" has proven a favorite with many distinguished artists. A quaint, plaintive little composition, it is notable for its unaffected simplicity, and Miss Curtis with her keen interpretative appreciation makes the most of its possibilities.

In a recent letter Miss Curtis writes: "I have sung 'Lassie o' Mine' several times before very large audiences and it has been received with great enthusiasm. There is real charm about its melody and sentiment."

Morrill Pupils' New Engagements

Laura E. Morrill reports that she has enjoyed the most interesting summer in her long experience as a vocal teacher. Among her pupils Lillian Crossman has achieved marked success as soloist with the St. Louis Municipal Opera Company. She is to return to Mme. Morrill for special work after a visit to her mother in Portland, Oregon. Sarah Edwards, another Morrill pupil, has gone West to sing for six weeks, and Florence Nelson, soprano, has signed a contract for a long concert tour of the West and South. Just now Lillian Ring is rehearsing for the leading role in a musical comedy to be brought to New York very soon. All the way from Phoenix, Arizona, Bonnie Morrison has come to prepare for concert and also to fit herself as an exponent of the Laura E. Morrill vocal method. Another Morrill pupil on tour is Claire Lillian Peteler who leaves early in September to be gone for sixteen weeks. One of Mme. Morrill's most talented younger pupils is Florence McCullough for whom Mme. Morrill predicts an interesting and successful future if she persists.

New York Times Pays Werrenrath Tribute

Reinold Werrenrath had a fitting tribute paid to him in an article which appeared in the New York Times of July 4, in which his interpretative art was classed with that of the two famous singers whose names will live forever in the hearts and minds of true music lovers, namely, Lilli Lehmann and Marcella Sembrich. The article told something of the history of Carnegie Hall, New York's temple of music, and was in reference to the architectural changes being made on the front of the famous building which for

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In commenting on this, the Times said: "The great names of the world of instrumental music, Paderewski, Hofmann, Kreisler, Heifetz, are on its honor roll, and no European musician has come here in recent times without appearing as guest in the boxes or on the stage of Carnegie Hall. There Lilli Lehmann, first of many opera stars, gave song recitals, a special art developed to great heights by Marcella Sembrich, or, among men and native artists, by Reinold Werrenrath."

Appropos of the architectural changes, the seven stairways on the Fifty-ninth street side which lead to the main hall, the basement Lyceum Hall, on the corner, and the upper Chamber of Music on the left, are being replaced by new granite steps of more substantial size within the walls of the building. In front of these will be a new metal and glass porte cochere, hung from the outer walls, under which will be a driveway. This will not only greatly enhance the beauty and dignity of the fine lofty straight front of the hall, but will greatly facilitate traffic and relieve congestion. The changes are being made at an expense of \$70,000, which will be paid by the estate of the late Andrew Carnegie, which takes care of the preservation of the edifice.

Sousa's Band to Visit Cuba and Mexico

Under the auspices and direction of the Cuban Government, Sousa's Band with its full complement of instrumentalists and soloists, will play a season of six weeks in Havana and other important cities of Cuba in 1921. This engagement is regarded in the musical world as a token and proof of the gradual but marked Latin-American understanding and admiration for the best of American music.

The Cuban season of Sousa's Band is to be followed by a season of four weeks in the City of Mexico. These two concert seasons will mark John Philip Sousa's first visit to Latin-America, and already they are topics of interested comment in the Cuban and Mexican cities of the itinerary.

Inspiration for Gates at Spanish Missions

A daughter of famous pioneers herself, Lucy Gates never misses an opportunity on her travels to see, and if possible explore and study the works of those who "paved the way that we might walk." The missions of the early Spanish

Padres are her especial delight, their beauty of architecture, their romanticism, their peacefulness, all make an especially strong appeal.

"When I am in a mission town," says Miss Gates, "I do not, I cannot, and in fact I need not spend the usual time resting in bed before my concert. I go alone, without even a book or a magazine, to the Mission, and I sit there for hours getting that fine mental rest which comes from just letting your thoughts stray, float, as it were, amidst that which is beautiful. An old wall with a rare old crucifix, the vista from some charmingly carved window frame, curtained with wrought iron traceries of marvelous workmanship, and the monastery gardens, moss enshrined, they are lovely and restful. There is so much atmosphere and material in these wonderful places that I feel some day the great American opera of which we have all dreamed will build itself around some story of the Spanish Missions. Perhaps, who knows, I may live to sing it!"

Dambmann's Weekapaug Concert a Success

As previously noted, Emma A. Dambmann, founder and president of the Southland Singers of New York, arranged a benefit concert for the Weekapaug, R. I., Improvement Society, which occurred August 28. Her pupil, Mabel Turner, sang arias and songs by modern composers and a duet with her teacher (from Act II of "Aida") and won flattering comments. Little Aida Armand (who was a leading figure in "Daddies") recited her best numbers, including "Portia's Plea," and Duncan Cumming, tenor, appeared twice as soloist and once in duet with Mme. Dambmann. This duet, "Home to Our Mountains" ("Trovatore"), for Mme. Dambmann and Mr. Cumming, made a hit, and Pauline Nurnberger at the piano was a sympathetic accompanist. Many summer guests from Watch Hill and Shelter Harbor ("Musicolony") were present, and Mme. Dambmann returned to her comfortable bungalow at the latter resort with the satisfaction of having accomplished a noble effort with her usual success.

Marie Zandt Sings "The Heart Call"

When Marie Zandt sang in Tacoma, Wash., on June 23, as assisting soloist at the concert given by the Thule Male Chorus, one of her most enjoyed numbers was Frederick W. Vanderpool's "The Heart Call."

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OPINIONS OF THE PRESS

"A Musical Prodigy"—Georgette La Motte

When appearing in recital in Kansas City recently, Georgette La Motte, the gifted child pianist, won high favor with press and public alike. The following is from the Kansas City Times:

MUSICAL PRODIGY IN RECITAL
 GEORGETTE LA MOTTE INTRODUCED AT MUEHLEBACH
 BY MRS. CARL BUSCH.

Georgette La Motte, a little girl from Pawhuska, Ok., appeared in piano recital last night in the ballroom of the Hotel Muehlebach, to the intense delight of a large audience. No matter how loath one may be to apply the term "prodigy" or "wonder-child" to any defenseless being, there is no other way to indicate the little girl's talent. There is something of the marvelous in her playing, and, although but twelve years of age, she has developed very unusual personality. Perhaps it is the strain of Indian blood mingled with the French, but whatever the cause, the little pianist has a way quite her own of dancing out upon the stage, her eyes twinkling and her whole being radiating joy. She is wholly unaffected, free from self-consciousness, and as soon as her dancing feet have found the pedals and her fingers have struck the first notes of the composition in hand, it is obvious that the audience has ceased to exist,—there is only a little girl, with a face that has suddenly become strong and serious, and the music.

The audience naturally went quite mad about her playing, for it comprised many musicians who are not in the habit of hearing a child of twelve play the Mozart D minor fantasia, MacDowell, Chopin, Mendelssohn and Grieg with fine understanding, ample technique, power and brilliancy. Schubert's "Moment Musical" was played with rare fluency and charm, and Grieg's "March of the Dwarfs" had the fanciful, gnomish touch necessary to give it character. It was this ability to invest each composition with character, to unfold its idea, that sets Miss La Motte's performance apart from that of most clever children.

Mrs. Carl Busch is her teacher and the child is a serious student of music for she also has lessons in theory and harmony from Mr. Busch.

Caroline Curtiss Shows "Fine Artistry"

When Caroline Curtiss, the young soprano, appeared as soloist with the New York Symphony at Chautauqua, N. Y., she was received with decided enthusiasm by the huge audience present. That the critics also were favorably impressed with her work is proven in the appended paragraphs taken from the newspapers of August 10:

When Caroline Curtiss of Jamestown, soprano soloist for the evening, appeared on the platform, she was greeted by hearty applause. Her singing of the aria, "Farewell Ye Mountains," from "Jeanne d'Arc," disclosed a voice with the sweet freshness of youth and of brilliant timbre. She sang the last farewell of the Maid of France with feeling and expression. Her high notes rang out with

artist gave his fourth encore, one of his own works, "One More Day, Mr. John." The Asheville Citizen of August 21 had the following to say regarding the soloist's part in the concert:

Mr. Grainger's extraordinary musicianship is so well known that it is almost unnecessary to say that he played with bewildering, with even dazzling, power. His is a complete mastery of all the nuances of pianistic effects. His technical resources are unlimited, and with all the other qualities of his playing excites increased interest at each hearing.

Mr. Grainger's playing of Grieg's concerto in A minor was extraordinary and he was tremendously applauded. It was a work that he studied with the composer, and the somber, fascinating beauty of



Photo © Pirie MacDonald

PERCY GRAINGER,
 Composer-pianist.

the work, so characteristic of Grieg's compositions, was ably and authoritatively interpreted. Mr. Grainger's group, played after the intermission, comprised two of his own novelties and Hungarian rhapsody No. 12, Liszt. Mr. Grainger's originality is disclosed in his own compositions, and they were received with great favor. It goes without saying that the Hungarian rhapsody was received with tumultuous applause.

Asbury Park to Lose Pryor's Band

Announcement is made that Arthur Pryor and his band will not return to Asbury Park next season, as the bandmaster has signed a contract to play at Luna Park, Coney Island, for four months. Reports from Asbury Park have it that Mr. Mantia, Pryor's assistant conductor, will make a bid to supply a band for the Arcade next season, and that Mr. Pryor states he will aid Mr. Mantia in every possible way.

Elizabeth Kelso Patterson Returns

Elizabeth Kelso Patterson expects to begin her teaching again on September 15, but will be in her studio at 257 West 104th Street, New York, from September 1, where she will hear voices by appointment and make arrangements for lesson hours.



CAROLINE CURTISS,
 Soprano.

beautiful sweetness. Miss Curtiss used her voice judiciously and showed fine artistry. She received a prolonged ovation at the close of her aria, which evidenced the approval of the audience.—Chautauqua Daily.

Caroline Curtiss is a popular young lady with all music lovers, and in her usual charming manner sang with the orchestral accompaniment the aria from Tchaikowsky's "Jeanne d'Arc." She sings a high soprano, and her numbers were well given and very much enjoyed by the large audience present.—Morning Post, Jamestown, N. Y.

Huss Pupil Scores

Julie Kendig, artist-pupil of Henry Holden Huss, recently gave a successful piano recital at Lock Haven, Pa. The Lock Haven Express of August 3 has the following to say of her work:

Mme. Kendig is an artist of great ability, and combined a masterly technique with an exquisite artistry. The enthusiasm with which she was received obliged her to respond to encores. Two especially beautiful numbers on the program were value in D and poem, "To the Night," composed by her teacher, Henry Holden Huss, one of the best known figures in the musical world. The following program was presented: Beethoven's sonata in D, op. 28; Rachmaninoff's "Polichinelle," Liszt's "Liebestraum" No. 3, Grieg's prelude in G, Huss' value in D and poem, "To the Night," and Chopin's etude in A minor.

Grainger Acclaimed at Asheville Festival

Percy Grainger scored a tremendous success at the Asheville Festival on the afternoon of August 20. After his performance of the Grieg piano concerto with the Philadelphia Symphony Orchestra, as well as a group of solo numbers, and after he had responded to a great ovation from the large audience by giving three encores, the piano was wheeled away from the center of the platform. But so determined was the insistence of the public to hear Grainger once more that they applauded incessantly until the instrument was returned to its former position, and the noted

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MUSIC AND PUBLIC EDUCATION

Planning High School Courses

Difficulty Experienced in Making the Study of Music a Practical as Well as Entertaining Pastime

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

Every once in a while the question is raised concerning the value of "fads and drills" in education. Some practical person whose intellectual makeup will not permit of even a meagre appreciation of the arts, and whose sole object in life is to keep the wheels of progress in motion, suddenly discovers that the whole educational system is wrong, and he must needs compel a necessary change, and save the child from intellectual ruin. "We have no time for such fancies," he cries, and points out the deficiencies of our present system. We cannot refrain from thinking of Lorenzo, in the Merchant of Venice—"A man who hath not music in his soul," etc. But the part we like is, "Let him not be trusted."

The crowding out of the cultural subjects, to make room for technical course, is one of the most serious errors in our modern educational scheme. Recently in one of the New York City high schools a new manual course was inaugurated. The plan covered a three year session. No provision was made for music, or art in any form. For many reasons the plan was abandoned after two years. The children were replaced in the academic group and were therefore two years behind. The result is that the cultural subjects in that school will be at a low ebb for some time.

COMPULSORY COURSES

In most high school systems music is a required subject for two years. The third and fourth years are frequently barren, except where special chorus periods have been programmed, or where electives have been featured. We have stated before that electives are not universally popular, because the college has not been willing to recognize music as an entrance requirement. Little by little the authorities are seeing the light, and some day in the near future we may hope for a solution of our many difficulties. Theory must be supplanted by practical ideas, and we should experiment before we can plan a general course which will be workable under most conditions. The lines of least resistance are responsible for the present courses in compulsory music—the general assembly period; the programmed singing or class periods—the special organization, such as glee clubs, orchestras, etc. Into these periods are crowded elementary lessons in appreciation, voice culture, and numerous side lines which all come under the head of music teaching.

ELECTIVES IN HIGH SCHOOL MUSIC

The problem here is to properly program the periods so that a student may elect courses which will aid him in procuring the necessary credits toward graduation. In the Newtown High School, New York City, C. Irving Valentine, the director of music, has spent considerable time in

working out plans to perfect, wherever possible, a scheme to overcome the ever present obstacles.

We give here the arrangement of the special course which includes history of music; appreciation; melody writing; harmony; music form and analysis, and advanced harmony and counterpoint.

MAXIMUM MUSIC COURSE

Based on the general interpretation of the existing four year general course in the New York City high schools:

REQUIRED.
English, 3 units.
American history and civics, 1 unit.
Economics, ½ unit.
European history, 1 unit.
Physical training, drawing and music, 2 units.

ELECTIVES.

Group one, consisting of the following three units:
(a) Melody writing and rudiments of music, together with school orchestra or glee club practice, 1 unit.
(b) Elementary harmony and rudiments of music, together with school orchestra or glee club practice, 1 unit.
(c) Musical history and appreciation, together with orchestra or glee club practice, 1 unit.
Group two: Spanish, 1 and 2; or French, 1 and 2—2 units.
Group three—Two years of one of the following groups:
Stenography, commercial, domestic science, domestic art, 2 units.
Group four (additional):
(a) Musical form and analysis, together with orchestra or glee club practice, 1 unit.
(b) Advanced harmony and counterpoint, 1 unit.
(c) Applied music—6 hours, plus one lesson a week for 38 weeks for 3 years; examination twice a term, 1 unit.
Total, 17½ units.

Any part, or all of the above, can be used as an elective in any four year high school course.

This arrangement suits the required academic course in our city high schools, although it might not be applicable to other systems. The required number of units, seventeen and one-half, out of the given twenty and one-half, makes it possible for the musically inclined student to qualify for graduation. The actual percentage of students taking these electives is small, but it will take many years of pioneer work to accomplish the desired goal. It is, to say the least, a workable plan, and school systems should strive to aid these endeavors.

ADDITIONAL CREDITS TOWARD GRADUATION

Membership and attendance at rehearsals of glee club, mandolin club and orchestral practice for three years will count for one unit toward graduation, equal to five periods a week for one year in any language, science or mathematics. The difficult problem in a large city is to properly control the credit for applied music. The shifting population, both as regards teachers (outside of school) and pupils, frequently makes their practice and lessons irregular, and a full three year period is difficult to accomplish while the student is still in high school.

CONCLUSION

The above is offered in a spirit of helpfulness to those who are having trouble in program making. Each high school presents a different problem, and any scheme to accomplish the above must be worked out in terms of each individual organization.

Melvina Passmore a Success in Cincinnati

The American born and trained coloratura soprano, Melvena Passmore, has come into her own! This brilliant young artist, who is still enjoying the guidance of Oscar Saenger, followed up her last year's marked success as Lucia with the Boston National Opera Company by singing this summer the leading coloratura roles with the Cincinnati Summer Opera Association, given at the Zoo, under the direction of Ralph Lyford. Miss Passmore sang Martha, Norina in "Don Pasquale," Rosina in "The Barber of Seville," Suzanne in the "Secret of Suzanne," Violetta in "Traviata," Gilda in "Rigoletto," and Lucia in "Lucia di Lammermoor," and has firmly established herself as a prime favorite in Cincinnati. All the papers of the city united in her praise, and the audiences at all times gave her great and sincere ovations. The following notices from the Cincinnati Times-Star and Inquirer are significant:

The presentation Thursday night of "The Secret of Suzanne" and "La Traviata" marks the farewell appearance of Melvena Passmore, popular soprano of the organization whose talents and charming personality won her many friends among Cincinnati music lovers. Miss Passmore's singing and acting of the role of Suzanne in the delightful Wolf-Ferrari opera have made it her greatest triumph of the season.—Cincinnati Times-Star, August 11.

Miss Passmore, vocally well gifted, sang Norina's florid music charmingly and played up to the absurdities of Don Pasquale with brisk understanding.—Cincinnati Times-Star, July 27.

Charmingly adapted to the part was Melvena Passmore as Rosina. Young, gifted of voice; and convincingly naive manner, Miss Passmore created a furor. She sang the lines given her beautifully, and for her music lesson, inimitably accompanied on an alleged harpsichord by Almariva, gave the old, old "Carnival of Venice," florid and brilliant.—Cincinnati Times-Star, July 12.

The role of Rosina, greatly beloved of coloratura sopranos, was well sung by Melvena Passmore. Her voice improves upon acquaintance, and last night she sang the florid music allotted Rosina's heroine with great fluency and charm.—Cincinnati Inquirer, July 12.

In the cast last night Melvena Passmore sang the fluent and highly embellished music of Norina with commendable ease and charm.—Cincinnati Inquirer, July 27, 1920.

Macbeth Finds "O Little Songs" Delightful

Florence Macbeth considers Rhea Silbert's "O Little Songs" such a delightful number that she has decided to use it as the final selection at her many concerts during the coming winter.

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CONSERVATORY CATALOG OF INTEREST TO CHICAGO TEACHERS AND PUPILS

Death of Edith Mason's Mother Causes Changes in Ravinia Park Opera—Studio Notes of Interest

Chicago, Ill., August 28, 1920.—Herbert M. Johnson, executive manager of the Chicago Opera Association, on date of August 8, 1920, wrote to the Chicago office of the *MUSICAL COURIER* as follows from the Hotel Schweizerhof, Lucerne, Switzerland:

Dear Mr. Devries:

You may be interested in the enclosed snapshots taken at the Campanini villa, "Salsomaggiore" on the first instant.

The party included Rosa Raisa, Giacomo Rimini, the Lamonts and ourselves. We motored from Milano, and spent a few hours with Mme. Campanini. She is quite well, but sad, of course.

We are spending a few days in Switzerland before returning to Paris. Had a very pleasant and profitable interview with your European representative, Mr. Saerchinger.

Mrs. Johnson joins in best regards to Mrs. Devries as well as yourself.

Yours sincerely,

(Signed) HERBERT M. JOHNSON.

The snapshots will find place in the Illustrated Section of this paper and will, most likely, prove interesting to the innumerable friends that Mme. Campanini counts not only in the States but in the musical world.

CONSERVATORY CATALOGS IN PRINT.

The young lady at the adjacent desk always goes on her vacation before the arrival of the catalogs and circulars emanating from schools and private studios, thus reviewing the pamphlets for many years befalling this writer, who, unlike Shakespeare, always repeats himself.

The Bush Conservatory catalog was the first that came to this office, and is therefore given the preference. A very interesting article is the one on "Selecting a School," which will be found on page 9 of this catalog. That article, as well as the one on "Chicago as an Art Center," should be read by out of town students desirous of coming to Chicago this winter. These two articles would prove beneficial even when the student would elect to study at a different institute than the Bush Conservatory. Another splendid article is the one headed "Our Guarantee," so well written as to deserve reproduction herewith:

OUR GUARANTEE.

Pupils are cautioned against the devices used by some institutions in securing students. No reputable institution can nor will guarantee positions without thoroughly knowing the personality, ability and fitness of a candidate for a position. Flattering promises are often made, but seldom fulfilled. We guarantee to endeavor to equip our students for a life work. The uniform success of our students is proof of the thoroughness of our institution.

We keep in close touch with institutions all over the country and also our former students, and have been successful in the majority of cases in aiding our graduates to secure positions.

The balance of this catalog also is deserving commendation. The personnel of the school remains the same as last year, with Kenneth M. Bradley, who has been president and

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director of the school since its establishment; Edgar A. Nelson, as vice-president and associate director; Edward H. Schwenker, secretary, and Amy Keith Jones, registrar. Among the foremost teachers may be mentioned in the vocal department Charles W. Clark, Gustaf Holmquist, Herbert Miller, Louise Dotti and Mae Graves Atkins. In the piano department may be found Edgar A. Nelson, Julie Rive-King, Cecile Ayres-de Horvath and Moses Boguslawski; the violin department will again be headed by Richard Czerwonky. Besides these renowned artists the catalogue contains a list of many other notables in the musical field.

WISCONSIN CONSERVATORY OF MUSIC.

Thanks is herewith expressed for the forwarding to this office by the Wisconsin Conservatory of Music of its twenty-second catalog, for the season 1920-1921. William Boeppler remains director of the school and has for his assistant Frank Olin Thompson. In the piano department one notices such names as William Boeppler, Alexander MacFadyen, Mrs. Norman Hoffman, Frank Olin Thompson, Willem Middelschulte and Olga Marcan; in the voice department—William Boeppler, Rosemary Rose, Kathrine M. Clarke, Frank Ormsby; in the organ department—Wilhelm Middelschulte; in the violin department—Pearl Brice and Teresa Wilhelms. Many other teachers are found in the piano, voice, organ, violin and violoncello departments. Emma Harriet Osgood has charge of the harp department, and May Winter has the mandolin, guitar, tenor banjo, ukulele and Hawaiian steel guitar departments.

FRANCESCO DADDI ON VACATION.

Francesco Daddi, the well known vocal teacher, left last week for the East, where he will spend a well deserved vacation, returning to Chicago on September 20, when he will reopen his studios. This vacation is the first Mr. Daddi has been able to take in the last three years, due to the great demand on his time by pupils.

ETHEL JONES ENJOYING MONTANA VACATION.

Ethel Jones, mezzo, has spent the summer on her ranch near Pineview, Mont. She writes: "The sun is hotter, the



ETHEL JONES,
Contralto.

distances greater, the winds fiercer and the nights cooler than in any part of our country—the West is magnificent." Miss Jones has been booked for upwards of twenty entire recitals and several oratorio performances (contralto parts), and will be heard twice in Orchestra Hall during the coming season.

ANNA CRAIG BATES HERE.

Anna Craig Bates, the normal teacher of the Dunning System of Improved Music Study for Beginners, is in the city, reviewing with the originator, Carrie Louise Dunning. Mrs. Bates has been very active herself in the teaching of the Dunning System and announces a class at St. Louis for October 4.

CHANGES AT RAVINIA PARK.

Due to Mrs. Barnes' illness and death, Edith Mason-Polacco was absent from Ravinia Park during the week, and this necessitated a number of changes in the Ravinia schedule. Only repetitions were given during the week, which afforded patrons a chance to hear anew their favorite singers in roles in which they have been much feted during the present season.

KINSEY SENDS GREETINGS FROM PARIS.

The following postcard has been received at this office from Carl D. Kinsey, vice-president and manager of the Chicago Musical College:

Paris, August 10.—We came here from London last Thursday. This is a wonderful city in every way except music. There is plenty

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(Signed) CARL D. KINSEY.

MR. AND MRS. BROKAW IN CHICAGO.

Ralph Brokaw, violinist, of Wichita, Kan., and Mrs. Brokaw, well known pianist, spent the last week in Chicago renewing old acquaintances and making new ones. Mr. Brokaw's time is already completely filled; likewise that of his assistant. The four weeks' vacation were of great benefit to the happy pair, who returned home richer in health and pleasant memories.

STURKOW-RYDER STUDIO NOTES.

Mme. Sturkow-Ryder gave a luncheon and recital for her summer class on Saturday afternoon, August 28. Genevieve Todd, coloratura soprano, was the assisting artist. Mme. Sturkow-Ryder has just finished a suite for piano, with words. It is entitled "In My Neglected Garden" and the numbers are "The Rusty Gate," "Dandelions" and "The Gnarled Apple Tree."

Mme. Sturkow-Ryder will leave Chicago September 1, going to Lockport for the American Music Festival, by way of the Great Lakes, then on to New York. She will reopen her studio September 20.

RUTH RAY DISPLAYS SKILL.

Under the auspices of the University of Chicago, Ruth Ray gave a violin recital on Friday evening, August 27, before a very large and enthusiastic audience. Several years had elapsed since this reviewer had heard the talented violinist who made such a brilliant debut last winter at Carnegie Hall that her appearances since then all over the country have been many and successful. Besides her excellent technical equipment, Miss Ray possesses another gift—real sincerity, which is reflected in her playing. She is a sincere artist, one who always gives of her best, and this indeed means much in these days of tricksters. She tries and succeeds in pleasing her audience, building up a program to satisfy all tastes.

All these qualities were present at the time of the recital under review. Beautifully gowned, she made a lovely figure on the well draped stage of Mandel Hall, and her charming personality added greatly to the enjoyment of the recital. After each group added numbers were demanded, and Miss Ray, with good tact, announced from the stage the names of the added compositions as well as the names of the composers, and although all the numbers given in addition to the printed program were well known selections, the announcing from the stage of encores that were to be played was a happy thought. Miss Ray made her announcements with a clear voice and they were heard in the remotest corner of the hall. The recital was opened with Tartini's sonata in G minor, which was not heard by this writer, who traveled a good many miles to hear Miss Ray, and who was well rewarded for his journey by a splendid rendition of the Pugnani-Kreisler "Praeludium et Allegro"; Gluck-Kreisler's "Melodie"; Cartier-Kreisler's "La Chasse," so well rendered that the audience insisted on a repetition, and Francoeur-Kreisler's "Sicilienne et Rigaudon." The third group consisted of Vieuxtemps' introduction and rondo in E major, and the last group was made up of Moszkowski-Sarasate's "Guitarre," Chopin-Auer's "Nocturne," Schumann-Auer's "Bird as a Prophet," which was repeated; Grasse's "Waves at Play," a lovely composition and beautifully played, which was encored, and Wieniawski's "Scherzo Tarantelle," which ended the program.

This short report of the recital seems meager, considering the worth of the artist who gave it and the manner in which it was rendered. An analytic review would require more space than is allowed at the present time, so it would be unfair to single out one selection from another, as each one was so superbly given as to call only for superlatives. Poise, grace, surety, excellent phrasing, bigness of tone, impeccable technic, masterly bowing, are some of the many attributes that make Miss Ray the violinist she is today—one who can take a place in the front rank with the great young violinists of the day. The recitalist was ably seconded at the piano by Mabel Stapleton, who, it is said, plays the violin as well as the piano and serves as accompanist for voice teachers at the American Conservatory. A very gifted musician, her accompaniments blended admirably with the playing of Miss Ray. Altogether it was a very enjoyable evening and one that brought credit not only to the players but to the university summer concerts.

SIBYL SAMMIS MACDERMID STUDIO NOTES.

The Sibyl Sammis Singers, who have been touring continuously since April 15, completed their engagements at Racine, Wis., August 27. Their itinerary has taken them through the principal cities of Florida, Georgia, North Carolina, Tennessee, Kentucky, Indiana, Michigan. Sibyl Sammis MacDermid and her husband, James G. MacDermid, are at Castle Michigan. Their studio in the Fine Arts Building will open September 20.

RUTH MILLER ON CHICAGO TRIBUNE.

In the *MUSICAL COURIER* of August 26 appeared a notice announcing that, from a source absolutely reliable, this office understood that Ruth Miller, well known in Chicago's musical and literary circles, whose name has been seen in the Saturday Evening Post and other publications, would succeed W. L. Hubbard as music critic on the Tribune, starting her new duties early in September. Appended to that notice appeared a note from the editor, stating that the *MUSICAL COURIER* has been unable to get in touch with Miss Miller (Mrs. Mario Chamlee), but that her manager, (Continued on page 42.)

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Light Opera

The advent of a new march by John Philip Sousa is of more than passing interest. Two years have elapsed since his last previous achievement in the role of march king. Mr. Sousa's "Comrades of the Legion" is a genuine inspiration. It is a real military march, and is published by the Sam Fox Publishing Company, of Cleveland and New York. It is printed in the usual artistic style for which this house is famous. The title page depicts the day dream of two young men. They are gazing wistfully at a shadowy representation of a group of soldiers on the one hand and a battle cruiser on the other.

A remarkably interesting set of pictures were those shown privately last Thursday evening, August 28, at Madison Square Garden Concert Hall, to an audience composed in the main of rabbis, synagogue presidents and other leaders of New York's Jewry. The pictures were scenes in Poland, taken without any idea of a story, simply showing conditions there in July, 1920, as concerns the Jewish population. It is a harrowing and pathetic group, with only the occasional antic of some irrepressible child to offer a bit of light and draw a smile which must needs be tinged with sadness for its very pathos. Josiah Zuro had arranged a splendid musical program in conjunction with the pictures, the selections sounding the minor keynote so in keeping with the pictures themselves. A female solo voice aided by a well drilled chorus added greatly to the beauty of the program with well chosen numbers. Beginning last Saturday evening, the pictures are being shown publicly.

One of the most expert song pickers in America declared to a group of well known song writers the other day that he knew a new song that would outclass and outstrip in sales the biggest hits Broadway has heard in a decade. When pressed to give the title of this world-beater he mentioned "Sweetest Lady," the successor to "Blue Diamonds," by Jack Caddigan and Chick Story. It is said on account of the scarcity of paper and the threatened shortage of music, the first order given for "Sweetest Lady" was for an edition of 100,000 copies.

When George White presents his next year's "Scandals" in New York, it will be played in his own theater. Mr. White announced recently that he had secured an option on a piece of property on which he will erect a playhouse primarily for the production of his own shows. The property is in the theater district and is sufficiently large enough in area to build a playhouse of ample seating capacity and with stage room for large productions. There will be many unique features in the new theater and he expects to have it ready in time for his next season's revue. It has been decided to name it the "White House."

Ede Mac, who is a native of California and has been familiarly described as the "Sunkist Prima Donna" and the "California Nightingale," sings the million copy song hit, "Blue Diamonds," published by Joseph W. Stearn & Co. Miss Mae has a voice of rare beauty and unusual charm, and it is her ambition to star on the comic opera stage.

With the official opening of the new theatrical season, which is usually considered to begin on Labor Day, Adolph Klaubner's comedy hit, "Scrambled Wives," enters upon its fifth week at the Fulton Theater. Despite the torrid spell of weather which the play had to toil through it has already created new records at the Fulton for attendance.

The one hundredth performance in New York of George White's "Scandals of 1920" took place on Wednesday evening, September 1. There has been no diminution in the popularity of the sparkling musical revue and crowded houses are the rule at every performance.

The site of the old Central Park Riding Academy at Fifty-ninth street and Seventh avenue, has been leased by the Shuberts to build a new theater, which is to have a seating capacity around 2,000.

At the Princess Theater, Saturday, August 28, the Messrs. Shubert presented "Blue Bonnet," the latest comedy by George Scarborough, with Ernest Truex as the feature player. The play has been staged by the author.

Margaret Anglin in her new play, "The Woman of Bronze," opens at the Frazee Theater on September 7. Under the direction of Miss Anglin rehearsals are now in daily progress.

Frances White is in New York rehearsing her new comedy, which Arthur Hammerstein will offer in a few weeks.

Low Fields' "Poor Little Ritz Girl" is drawing crowds to the Central Theater.

"Cinderella on Broadway" enters upon its ninth week at the Winter Garden, and is attracting the largest patronage ever known at that popular house in midsummer. Few changes have been made in the big extravaganza beyond the introduction of two new songs.

The week beginning September 12 probably will be remembered at the New York Hippodrome as the "week of holidays." September 12 (new style) is the holy day of St. Alexander Nevsky, particularly observed in Russia by the Greek Church, and therefore red letter day for Sascha Piatov, Mlle. Natalie and the other Russian dancers of

Musical Comedy

"Good Times." Fortunately the holiday falls on Sunday, but the next two days are devoted to celebration of the Jewish New Year, while Wednesday, September 15, is the Muharram, "Mohammedan New Year," observed, of course, by Abdullah Ben Hamadi and the Arab acrobats of "Good Times."

At the Century Promenade the fun begins each evening at 6:30. There are two gala musical revues, "The Century Revue," in two acts and eighteen scenes, and "The Midnight Rounders," in two parts and thirty-four scenes. Each of these big merry entertainments employs the services of more than 125 principals.

Arthur Richman's charming romance, "Not So Long Ago," will finish the summer at the Nora Bayes Theater where it recently moved. The cast remains the same.

RIVOLI

After a most successful run of twelve weeks at the Criterion Theater, "Humoresque" was presented at the Rivoli last week, capacity audiences being in attendance each evening. "Through the Ages," an original conception of "Eli, Eli," by Josiah Zuro, formed an appropriate introduction to the picture. In fact, the entire program was in keeping with the spirit of "Humoresque." "In the Holy Land of Today" being shown in place of the usual news reel. "Danse de Cassandra" was given an excellent interpretation by Thalia Zanou. Goldmark's "Sakuntala" was played by the orchestra. Prof. Swinnen was heard in the Widor toccata in F from the fifth symphony, and there also was a Paramount Mack Sennett comedy.

Hugo Reisenfeld's music program at the Rivoli for this week is more pretentious than usual. The "Tales of Hoffman" overture, Offenbach, is played by the orchestra with Frederick Stahlberg and Joseph Littau conducting. "In a Watteau Frame" is a dance arranged by Paul Osgard, with Mr. Osgard and Vera Myers as dancers and Charlotte Bergh, soprano, as the soloist. Willy Stahl, violinist, plays one of his own compositions entitled "Romance" and "Meditation" from "Thais" by Massenet. The organ solo, played by Prof. Firmin Swinnen, is Macfarlane's march in D major.

THE RIALTO

Another innovation in the Rialto programs occurred last week when the opening bit was the magazine section, which was followed by the overture, "Sicilian Vespers" (Verdi), Hugo Reisenfeld and Lion Vanderheim conducting. From a musical standpoint it was perhaps a wise choice, since there is always more or less confusion incident to the opening number on the program, and in this way the general bustle has an opportunity to die down before the big musical number starts. Flegier's "Le Cor" was sung by Lorenzo Grimaldi, bass, with excellent voice and fine expression. Arthur Sullivan's "The Yeoman of the Guard," played by John Priest, completed the programmed musical offerings, although as everyone knows the splendid musical settings for the pictures at this house are by no means the least significant of its many fine features. The feature film was Maurice Tourneur's "The White Circle."

This week "Humoresque" is enjoying an additional run at the Rialto. The music program, which includes Emanuel List and chorus in Josiah Zuro's original conception and staging of "Eli, Eli" and Thalia Zanou in "Danse de Cassandra" is unchanged except for the overture, which this week is the ballet music from Goldmark's "Queen of Sheba," Mr. Reisenfeld and Lion Vanderheim conducting. The organ solo played by John Priest is Mendelssohn's sixth sonata.

THE STRAND

Reminiscent of fairies and gnomes, the overture to Weber's "Oberon" formed a fitting summer prelude to a program at the Strand last week which featured Griffith's "The Love Flower." Conductors Carl Edouarde and Francis W. Sutherland understand thoroughly how to obtain the best effects with their well-drilled forces, with the result that the audiences accorded them enthusiastic applause. Carlo Ferretti, baritone, was heard in di Capua's "Torna a Surriento," in which he had ample opportunity to display to advantage his excellent voice. That perennial favorite, Mendelssohn's "Spring Song," played by Organists Frederick M. Smith and H. C. Frommel made a finale in keeping with the remainder of the program.

On the musical program this week are Katherine Stang, the popular young violin virtuoso, who plays "Caprice Viennois," Kreisler, and "The Bee," Schubert; Virginia Burt, soprano, and a male lyric quartet. The Strand Symphony Orchestra plays "Cohanesque Rhapsody" specially arranged by M. L. Lake.

THE CRITERION

Hugo Reisenfeld's selection for the musical settings of George Fitzmaurice's "The Right to Love" is one of the most atmospheric yet shown. The Fitzmaurice picture is taken on the shores of the Bosphorus, and from the opening of the program when Cesar Cui's "Orientale" is played by unseen musicians behind a dim curtain to the accompanying chant of unseen voices, one is no longer in the Occident, but transported to the land of incense and mystery. Then follow pictures of the Bosphorus, concluding with the view of a minaret where a muezzin stands. The stage is darkened, the screen lifted and when the light is restored there is the muezzin in real life. In the foreground is a Turkish garden. A Nubian slave, a singing girl, a dancing girl, the queen of the seraglio and a whirling dervish all seen in keeping with the theme, which fades back to the screen version and so on into the feature picture with Mae Murray and David Powell in the leading roles.

This is the second week for the production, which is to remain at this theater indefinitely.

MAY JOHNSON.

Announcements of Opera-Musical Comedy Picture Houses-The Stage

Direction of Hugo Reisenfeld

WEEK COMMENCING AUGUST 28th

CRITERION
Theatre, B'way
at 44th St.

George Fitzmaurice's production
"THE RIGHT TO LOVE"
with
MAE MURRAY & DAVID POWELL

RIVOLI
B'way at
49th St.

ELSIE FERGUSON
in "Lady Rose's Daughter"
RIVOLI ORCHESTRA.

RIALTO
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"The Great Story by Fannie Hurst
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PARAMOUNT PICTURES.

STRAND
B'way at 47th St.

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"Cinderella on Broadway" (eleventh week), Winter Garden.

"Good Times" (fourth week), Hippodrome.

"Honey Girl" (eighteenth week), Cohan and Harris Theater.

"Irene" (forty-second week), Vanderbilt Theater.

"Little Miss Charity" (opening week), Belmont Theater.

"Night Boat" (thirty-first week), Liberty Theater.

"Poor Little Ritz Girl" (fourth week), Central Theater.

"Scandals of 1920" (thirteenth week), Globe Theater.

"Silks and Satins" (eighth week), George M. Cohan Theater.

"Spanish Love" (third week), Maxine Elliott's Theater.

"Tickle Me" (third week), Selwyn Theater.

"Ziegfeld Midnight Frolic" (twenty-fifth week), New Amsterdam Roof.

"Ziegfeld Follies" (eleventh week), New Amsterdam Theater.

"The Sweetheart Shop" (opening week), Knickerbocker Theater.

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OBITUARY

DEATH OF DWIGHT J. PARTELLO

Owner of Famous Partello Private Collection of Violins
Passes Away at Washington

Dwight J. Partello, owner of one of the greatest and most famous private collection of violins in the world, died suddenly at Washington on Friday, August 13. On Thursday evening he had dined with Mrs. J. W. Thompson, an old friend. Shortly after dinner he became suddenly ill, and the physician who was hastily summoned, decided that his condition was too critical to warrant an attempt to remove him to his own home at 5 Iowa Circle. Mrs. Thompson telegraphed Mr. Partello's daughter, Mrs. Arthur M. Abell, who was living at Stamford, Conn., and she arrived in time to see her father alive. He was unable to speak but he recognized his daughter and took her by the hand. Mrs. Abell was the only relative present when he passed away. Mr. Abell, who took a later train, and Mrs. D. J. Partello, Jr., the widow of Mr. Partello's only son, who recently died, arrived only after his death. He was buried at Glenwood Cemetery on Monday, August 16.

HAD LARGE MUSICAL ACQUAINTANCE.

As the owner of so great a violin collection, Mr. Partello enjoyed a world-wide reputation in musical circles, and was well acquainted with all of the great violinists of the last quarter of a century. During the seventeen years that he lived in Berlin, from 1900 until 1917, practically every violinist of note in Europe called on Mr. Partello and played on his wonderful instruments. The readers of the MUSICAL COURIER will recall various photographs of the violins published in these columns from time to time during the last twelve years, that were taken in connection with the visits of musical celebrities to the homes of Mr. Partello and Mr. Abell in Berlin.

THE VIOLIN COLLECTION.

The Partello collection as left by him, consists of twenty-four instruments and twenty-two bows, including seventeen by the greatest of all bow makers, Francois Tourte. Among the violins are four Stradivari, two Guarneri, three Amati, two Ruggeri, one Berzonzi, one J. B. Guadagnini, two Nicholas Lupot, two Stainer, one Gobetti and three Gagliano.

A complete description of the entire collection from the pen of Arthur M. Abell, based on data furnished him by Mr. Partello himself, was published in the MUSICAL COURIER some years ago and at the request of many of our readers was reprinted in 1918. The "Violinist" of Chicago also reprinted the Abell article by special permission of this paper, two years ago. This is the only complete and authentic description of the Partello collection ever published. The article was embellished with numerous photographs, showing the collection in its entirety, both the tops and the backs, also the four Strads, the Cremona Quartet, all of the thirty-two bows, and the cello and violas.

A GREAT VIOLIN CONNOISSEUR.

Mr. Partello was without doubt one of the greatest amateur violin connoisseurs who ever lived. He began purchasing violins thirty-five years ago, and his collection gradually grew from two or three instruments to its present magnificent proportions. Although he went to Germany in 1885 and lived abroad for thirty-two years, he also maintained a home in Washington, and it was there that the last three years of his life were well spent. Had he lived a few days longer, he would have celebrated his seventy-ninth birthday.

A SKETCH OF HIS CAREER.

Mr. Partello was born at Bergen Point, N. J., August 28, 1841. He was educated in Washington, having been a graduate of the George Washington University, then known as Columbia College. He became a member of the District Bar Association and practiced law very successfully in Washington for many years. In 1885 Presi-

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THE PARTELLO CREMONA QUARTET OF VIOLINS.

Group photographed at the Berlin home of Mr. Partello. From left to right: Mr. Partello (seated), holding the Duke of Edinburgh Stradivarius; Eugene Ysaie, with the Carlo Bergonzi; Mrs. Abell, with the Joseph Guarnerius del Gesù, and Mr. Abell, with the Nicolo Amati. Louis Siegel, standing on the left, is holding the 1690 Strad.

dent Cleveland appointed him U. S. Consul at Dusseldorf, Germany, and he remained in the government service abroad for twenty-five years, occupying positions also at Coburg, Leipzig and Berlin. After removing to Berlin, 1900, he held the post of special agent of the U. S. treasury department. He is survived by two daughters, Mrs. Abell and the Baroness von Eorst of Coburg, Germany.

Eva Barnes

Eva Barnes, mother of Edith Mason-Polacco, passed away at Rochester, Minn., Monday, August 23, following an operation. Mrs. Barnes' last desire was that her daughter continue without any interruption in her operatic engagements, hence the singer returned to Ravinia on Sunday night to sing the role of Cho-Cho-San in "Madame Butterfly."

Minna C. Bauer

Minna C. Bauer, sister of Emilie Frances Bauer, Marion Bauer and Mrs. R. A. Bernstein, was struck by an automobile on Riverside Drive and Ninety-fifth street, New York, on Monday afternoon of last week. She was taken to an emergency hospital, where she passed away within a few hours. A private ceremony was held at the Frank Campbell Funeral Church under Dr. Merle St. Croix Wright. The body will ultimately be taken to Portland, Ore., the former home of the family.

CHICAGO

(Continued from page 40.)

A. Bagarozzy, stated that he believed the report to be entirely false.

There is more than one Ruth Miller—probably none more graceful and more amiable than Mrs. Mario Chamlee, the distinguished soprano; but the young lady referred to is Ruth Miller, who has a studio in Chicago at 707 Fine Arts Building, who has written cleverly for the Saturday Evening Post and other magazines, beside, if memory serves right, describing happenings at Ravinia for the Chicago Tribune several years ago while the critic on that paper was away on his vacation. From reports at hand, Miss Miller is as able with the pen as with the bow, besides being

a most charming young woman who counts innumerable friends in the Windy City.

(Pardon us—our mistake! It was an honest case of mistaken identity; and we are glad to know about the Saturday Evening Post articles, which, we are sure, everybody east of Chicago had imagined—as we did—were written by Mrs. Chamlee.—Ed.)

MARY WOOD CHASE SCHOOL OF MUSICAL ART CATALOG IS ISSUED.

Another well gotten up catalog that came to this office this week was that of the Mary Wood Chase School of Musical Art, which is located in Lyon & Healy Building. Mary Wood Chase is the director, Ruth M. Burton, manager, and Elise B. Green, registrar. The board of directors is made up of Mary Wood Chase, president; Ruth M. Burton, vice-president; Elizabeth H. Logan, treasurer; Bessie Williams-Sherman, secretary, and Grace Seiberling. Besides the women on the board of directors, the faculty contains the names of many other well known teachers. The school, which was founded in 1906, has grown so much as to necessitate the removal from the Fine Arts Building to larger and more attractive quarters in the Lyon & Healy Building since May 1916. Looking over the catalog, one is impressed by the artistic manner in which it is gotten up and which reflects the true atmosphere of the school.

MUSICAL NEWS ITEMS.

The piano and voice pupils of Addison Briscoe and Lillian T. Johnston gave a recital in the Metropolitan Conservatory Recital Hall, McClurg Building, on August 8. Among the pleasant features of an interesting program was a six-hand arrangement for three pianos of a Schubert march. Three little girls—Wilmur Hormlein, Myrtle Strauss and Helen Walker—participated. Lillian Beeber, Wilmur Hormlein, Margaret Staehle, Clarence Johnson, Frederick Jacobson and Dorothy Palmgren appeared in individual piano selections. John A. Crawford, bass-baritone, gave much pleasure. Thel Harsin and Stella F. Walker, sopranos, rendered selections. An interesting contribution was the reading of "Morning Veil" by Margaret Strauss. It was a successful program and the audience manifested much enjoyment throughout.

Sig. Scaffi, of the Scaffi Opera School, Kimball Hall, has just returned from a refreshing and restful vacation, and finds enrollment of pupils for the opening term more than satisfying.

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